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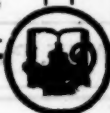
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MR. VACHEL LINDSAY.

Mr. Vachel Lindsay is surely the most curious literary figure in America. His poems have appeared alike in "Farm and Fireside" and "The Yale Review." He has proclaimed himself at one time or another a tramp, an apostle of beauty, and an artist of "the Higher Vaudeville." He might have added that he is something of a "gospel-shouter."

Chicago's interest in Mr. Lindsay was definitely aroused last winter at the dinner given by "Poetry" in honor of Mr. William Butler Yeats. It was Mr. Yeats himself who was responsible. He intimated that Mr. Lindsay was the most promising poet he had discovered in the United States and flatly stated of "General William Booth Enters into Heaven" that it had "an earnest simplicity, a strange beauty, and you know Bacon said, 'there is no excellent beauty without strangeness.'" Mr. Lindsay was persuaded, when he had acknowledged this compliment, to read a new poem, "The Congo." The moment was not propitious. The audience was already thinking how it could manage decently to go home. But Mr. Lindsay's first line caught its flagging attention:

"Fat black bucks in a wine-barrel room,
Barrel-house kings, with feet unstable,
Sagged and reeled and pounded on the table,
Pounded on the table,
Beat an empty barrel with the handle of a broom,
Hard as they were able,
Boom, boom, BOOM,
With a silk umbrella and the handle of a broom,
Boomlay, boomlay, boomlay, BOOM.

Those who had never heard Mr. Lindsay before, and they were in the majority, were a little excited and a good deal puzzled. Mr. Lindsay chanted four lines more,

"THEN I had religion, THEN I had a vision.
I could not turn from their revel in derision.
THEN I SAW THE CONGO, CREEPING
THROUGH THE BLACK,
CUTTING THROUGH THE FOREST WITH
A GOLDEN TRACK."

and then, marking the rapid, syncopated rhythm with swaying body and jerking arms, he beat up his first climax in the fashion common to exhorters of every sort:

"Then along that riverbank
 A thousand miles
 Tattooed cannibals danced in files;
 Then I heard the boom of the blood-lust song
 And a thigh-bone beating on a tin-pan gong.
 And 'BLOOD' screamed the whistles and the
 fifes of the warriors;
 'BLOOD!' screamed the skull-faced, lean witch-
 doctors,
 'Whirl ye the deadly voo-doo rattle,
 Harry the uplands.
 Steal all the cattle,
 Rattle-rattle, rattle-rattle,
 Bing.
 Boomlay, boomlay, boomlay, BOOM.'"

That "BOOM" shook the room, but Mr. Lindsay chanted on, chanted of Mumbo-Jumbo, and all the other gods of the Congo, of the negro fairyland, of Jacob and the golden stairs, until:

"There, where the wild ghost-gods had wailed
 A million boats of the angels sailed
 With oars of silver, and prows of blue
 And silken pennants that the sun shone through.
 'Twas a land transfigured, 'twas a new creation.
 Oh, a singing wind swept the negro nation
 And on through the backwoods clearing flew:—
 'Mumbo-Jumbo is dead in the jungle.
 Never again will he hoo-doo you.
 Never again will he hoo-doo you.'"

When Mr. Lindsay had finished, he was surrounded by women who wished to be his hostesses at dinner. The North Shore had discovered a lion who could roar! The young man who had come up to Chicago to stay three days remained three weeks.

It is altogether possible that such a triumph means only that those who give dinners to Mr. Yeats are quite as susceptible to the devices of vaudeville as are those who do not. But happening in Chicago, as it did, it lends interest to the question which Miss Harriet Monroe, in introducing "The Congo" and the other poems of Mr. Lindsay's new volume, asks: how far does Mr. Vachel Lindsay express the Middle West? Miss Monroe leaves the question to time to decide, as must all those who feel that the Middle West is still very much a place and very little a philosophy or an emotion. Mr. Lindsay is not of that opinion. He feels that the people of the Mississippi valley can be "expressed." He thinks of their spirit as the spirit of New England once removed and of their culture as the culture of Harvard, "The Atlantic Monthly," and, say, the Congregational Church, modified only by a somewhat freer manner and gesture. The Middle West Mr. Lindsay knows best might be better represented by a state university, "The Outlook," and Methodism, but that substitution would

probably exaggerate the difference, in Mr. Lindsay's mind, between it and New England. Mr. Lindsay's own statement may be found in one of his proclamations in "Farm and Fireside," or perhaps better, in his apostrophe to Kansas in his "Adventures while Preaching the Gospel of Beauty," from which we quote:

"Kansas, the Ideal American Community! Kansas, nearer than any other to the kind of a land our fathers took for granted! Kansas, practically free from cities and industrialism, the real last refuge of the constitution, since it maintains the type of agricultural civilization the constitution had in mind! Kansas, State of tremendous crops and hardy, devout, natural men! . . . Kansas of the Chautauqua and the college student and the devout school-teacher! The dry State, the automobile State, the insurgent State! Kansas, that is ruled by the cross-roads church and the church type of civilization! The Newest New England! State of more promise of permanent spiritual glory than Massachusetts in her brilliant youth!"

The attitude here so directly stated in prose is implicit in Mr. Lindsay's poems. He has been familiar enough with the moving-picture theatre to write verses celebrating the charms of Miss Blanche Sweet and Miss Mary Pickford; he has been enough affected by contemporary sociology to write poems on the white slave and one, at least, on the proletariat; and he has written in praise of a dancer,

"With foot like the snow, and with step like
 the rain."

But these interests have come easily enough, without seriously modifying the man within. His vocabulary, his images, his rhythms, his moral bias—all these go directly back to the camp-meeting which was so familiar an expression of Middle Western emotion a generation ago. We do not need to be told that Mr. Lindsay has lived in a house with a summer-kitchen in the rear, a base-burner in the middle, and furniture of black walnut and hair-cloth in the front. It is perfectly certain that the margin by which he became a poet and not a revivalist was of the narrowest. Could anything be more representative of the Middle West that was?

To grant Mr. Lindsay his representativeness does not, of course, grant him his expressiveness. It may be that his escape from the exhorter's platform is only temporary. Many of his poems are spoiled by what Mr. Yeats would call "moral fervour." Many more are marred by an ill-chosen word or a badly managed line. But Mr. Lindsay has a novel talent, even a poetical talent. The man who wrote

"General William Booth Enters into Heaven," where

"The banjos rattled and the tambourines
Jing-jing-jingled in the hands of Queens,"
and "The Congo"—whether it is called
"Higher Vaudeville" or a daring experiment
—has poetry in him, even if he has not perfectly learned how to bring it out. Indeed, we could hardly say less of Mr. Lindsay if we had seen only the first lines of his poem to John P. Altgeld, which begins:

"Sleep softly . . . eagle forgotten . . . under the stone.

Time has its way with you there, and the clay
has its own."

He may cease to grow as a poet. He may have gone as far as he will ever go. In that case he will never be held to have expressed the emotion of the Middle West. But we do not know a young man of any more promise than Mr. Vachel Lindsay for the task which he seems to have set himself.

NEW TENDENCIES IN FRENCH POETRY.

M. Romain Rolland says in "Jean Christophe" that, when a Frenchman has ideas, he always wants to impress them upon others. It does not seem quite fair to limit this quality to Frenchmen, when the Germans are well known for their didacticism and proselytism, and no one supposes that their present resort to the fields of arms means that they have permanently abandoned the field of ideas. Nor is there any lack of the desire to convert among other nations. Every artistic revolution is a matching of ideas against ideas, of wits against wits. Every new æsthetic creed is fought for by its followers with all the dialectic and stylistic forces at their command. But the distinguishing feature of the Frenchman with ideas is his faculty of coining terms in which these ideas are crystallized with a fair degree of finality. The alertness and acumen displayed by the French in their critical fencing-bouts have not been lost upon other nations. On the whetstone of French criticism the theorists and the critics of the world have sharpened their wits and their words. For, every controversy that has engaged the attention and the interest of those in touch with French letters has left a legacy of epithets and phrases so striking and timely, so suggestive and illuminating, that they have become valuable elements of the vocabulary of other literatures. In this respect, at least, French criticism is unrivalled.

Within the last twenty-five years a score of æsthetic movements has sprung up in the ever active intellectual atmosphere of France. They form an appalling procession of "isms." Upon impressionism and symbolism, realism and naturalism, which the progressive young generation is already likely to be classing with "archaisms," has followed a long line of secessionist groups of poets, some so closely allied as to be barely distinguishable, others of striking dissimilarity, and most of them not nearly so new as their names would imply. For they can be reduced to the two main currents that have alternately determined the direction of literary development all over the world: the one, artistic and inclining toward an art for art's sake; the other, social and insisting upon an art springing from and appealing to real life. It would not be difficult to conceive them as the æsthetic formulas of the eternal conflict between the ideal and the real.

Of this bewildering abundance of ideas and their champions, some merit more than passing mention because they are distinctly symptomatic of the general intellectual ferment and unrest of our time. The revolt against conventions frequently recurs. M. Albert Londres is the father of "effrénisme," which is a poetical protest against the measured and moderate sentiments of life and letters: he would have the poet seek a state of breathless exaltation. Yet the following specimen of his own poetry is in the same measured lines and symmetrical rhymes that French verse has known since the days of Boileau, nor is its emotional intensity of the degree he aspires to:

"Va, marche devant toi, jeune homme, mon pareil,
Et du haut du perron ou frappe le soleil,
Salue amplement cette terre.
Puis descends les gradins que ta race a montés
Cours mêler ta jeunesse aux luttes des cités,
Sois 'puissant,' mais plus 'solitaire.'"

M. Edmond Thiaudière, the author of "Notes d'un pessimiste," has the courage to face an age which had acclaimed the gospel of "beyond good or evil" with his ideal of "bonisme,"—a worship of goodness which he would make the philosophy of philosophies, the religion of religions, not only in theory, but in practice. M. Max Jacob has studied the racial ancestry of the French and discovered in the old Druid liturgies the origin of French poetic traditions. He traces the close kinship between Druid mysticism and Hindu metaphysics and has constructed an æsthetic system which he calls "druidisme." M. André Billy seeks to express the syncretical features of our life by an æsthetic code under the term "totalisme." Concerned

with protecting the spiritual boundaries of the nation's culture, M. F. Jean-Desthieux's "patriarisme" seems to be a brother in aesthetics to political nationalism. Signor Lenzi, a progressive Italian, has been preaching in France the doctrine of "philoprésementanisme." It advocates a life of pure instinct, centering in the present moment, without forethought or afterthought. M. Adrien Mithouard has conceived the colossal idea of "plurisme," which is to convey not a succession of impressions, but their collective simultaneous manifestation. The theory has been promptly adopted by M. H.-M. Barzun, who has elaborated it into "simultanéisme," and an artist is said to be applying it in his paintings, which are to inaugurate the new school of "synchronisme." Dating back to 1896, an almost venerable age in our period of rapid transit in life as in letters, "democratisme" has run its course in art and art magazines; recently, however, it developed into "proletarisme."

To the nephew of Oscar Wilde, Mr. Arthur Cravan, is due the credit of having applied to poetical production the philosophy of "pluralisme," of which M. J. H. Rosny the elder is a brilliant representative. Goethe had sung the conflict of his dual soul. Mr. Cravan sings the disturbing manifestations of his plural soul. Conscious of being identical with all things, all human creatures and all animals, he also desires ubiquity and wishes that he could gobble (*bâfrer*) all the tempting dishes on the world's menus and that he could possess all women — a monstrous capacity of imagination! Mr. Cravan has also invented the term "machinisme," which very appropriately characterizes the mechanical and industrial side of our life. The term has not found wide usage, however, perhaps because its rival, "dynamisme," is more euphonious. Since M. A.-M. Gossez, the author of an intensely interesting volume of verse, entitled "*La mauvaise aventure*" (which, however, gives no inkling of his sympathy with the new poetic ideal and is an admirable achievement on less heretical lines), delivered a lecture on "*Le dynamisme poétique*" in Rouen four years ago, the term has frequently appeared in the columns of literary magazines. The same year M. Henri Guilbeaux, lecturing before audiences in Germany, said:

"So far poetry has been static; now it is and should be dynamic. The naturalistic writers have given art realism and plainism; the new writers are introducing movement and power."

The arguments in favor of this new departure sound rather convincing. The new rhythm of our modern life, the shocks to

which our sensibilities are daily exposed, have profoundly modified our organism. The eye accustomed to electric light can no longer see sunlight and color as it did before; the ear has adjusted itself to the din and the clatter of metropolitan traffic and has become attuned to another world of consonance and dissonance. Hence, in letters, art, and music, other standards are bound to impose themselves upon the critic who would keep abreast of the time in reducing these manifestations to aesthetic formulas. M. Guilbeaux, seeing these changes taking place throughout the world, argues that the new spirit of the time requires for its expression a new form, since the old medium cannot hold the old message. He breaks out into this prophecy:

"A new Gothic age is on the way, an age of engineers, architects, Herculean rhapsodists — a race of antiochthones, athletic, continental, as Walt Whitman said."

The new poetry, in its verse-like rhythm, must reflect the inner rhythm, — must correspond exactly to the very thrills of our thoughts and feelings. The language must have consistence, must be based upon a popular and technical vocabulary, and must be simple and solid like a piece of concrete work. The density of words is more important than their sonority. The style must approach that of the old heroic epic, inasmuch as this poetry is to glorify stupendous mechanical structures and the heroic mechanical activity of the present. The poet must forego all refinement of intellectualism and artistry and endeavor to be sane and simple and strong. Nor is this new poetry intended to be read in the solitude of the individual sanctuary or at the symposia of the initiated. On the contrary, rooted as it is in the real life of the real people, its appeal is primarily to the mass of the people, and it should be chanted in the manner of ancient rhapsodists before large congregations. Contrary to symbolism and art for art's sake, which have run their gamut and ended in subtle abstractions and orphic obscurities, dynamism is meant to record the rhythms of real life, to translate into verse of corresponding form the formidable power of the proletariat, the forces fermenting and seething in the metropolitan furnace, the daily turmoil of traffic, the fever of speculation, the hunger for success, — all the longing of the great living mass of humanity.

There seems little doubt that Walt Whitman is the spiritual father of M. Guilbeaux's poetic ideal. The German poets quoted as dynamic are among those who hold high the memory of the great American poet. They are Richard Dehmel, Johannes Schlaf, Arno Holz,

Karl Henckell, Alfons Paquet, Wilhelm Schmidtbonn, and others. The French poets enrolled in this group are the late Henri Franck, André Spire, Philéas Lebègue, Pierre Hamp, Nicolas Beauduin, A.-M. Gossez, and the dramatist Henri Martin Barzun. M. Guilbeaux refuses to consider futurism a "modern" movement—an amusing paradox—because its eulogy of war is untimely!

M. Guilbeaux's mission was for some time—until war was declared—that of a literary mediator between the two countries. He wrote on German letters for French reviews and on French writers for German magazines. He recently published a very remarkable anthology of contemporary German verse. M. Guilbeaux is an enthusiast and an idealist with whom every self-chosen task becomes a labor of love. No little feeling went into the compilation and the translation of the poems collected under the title "Anthologie des lyriques allemands contemporains depuis Nietzsche." The book is dedicated to Guilbeaux's friend, M. Leon Bazalgette, the biographer and translator of Whitman, and to Herr Stefan Zweig, the German translator and champion of M. Verhaeren. M. Verhaeren himself supplies the preface and sees in the undertaking far more than a literary achievement. For Guilbeaux is to him a representative of that new Europe which is to be built, not upon the conceptions of the past, but upon the realities of the present, and to bring close to each other nations separated by artificial and fictitious barriers. One may be permitted to wonder how much faith in that new Europe now remains to M. Verhaeren.

M. Guilbeaux's attitude toward modern poetry was vaguely foreshadowed in his first book of verse, "Berlin-feuillets d'un solitaire," which was published five years ago. Prolonged residence in the German capital, the most "American" of all German cities, had attuned his ear to the cacophonies of metropolitan life and adjusted his vision to the shifting scenes of the moving panorama about him. He began to realize their æsthetic possibilities and, watching the crowds at the "Stettiner Bahnhof," wrote in his notebook:

"La gare est le temple moderne,
On j'adore exultant le cœur vibrant des trains;
Mon âme aime à flâner au long des quais en fièvre,
Ou l'âme de la foule immensément tressaille . . ."

Specimens from a volume of "Hymnes et psaumes" which he is preparing for publication have from time to time appeared in print, and suggest that since the publication of his first book, he found his masters in Whitman and M. Verhaeren. But although they may stand sponsors for his work, it distinctly re-

flects an individuality which, after all, is bound to go its own way.

In M. Nicolas Beauduin, the editor of "La Vie des Lettres," dynamic poetry has found another earnest champion. Not contented with opening the columns of his magazine to this new secession, he has made the following statement in a recent issue of "Le Mercure de France":

"The dogma of impossibility, the hieratic attitude, the mathematical meter, the conventional rhythms, in a word, the 'static' quality, shall be succeeded by the dynamics of motion, by dynamic æsthetics, truer than the other, because, rooted in reality, more identical with the life of things."

M. Beauduin not only seconds Guilbeaux in theoretical propaganda, but applies the new æsthetic code to his own poetical production. His seven "Poemes paroxystes à la gloire de Paris moderne" are an amazing performance. Never before has the soul of a city been sung in accents so intense, so vibrant, so quivering and throbbing with the very nerves and pulses of living and striving millions:

"O Géante Cité, debout sur l'univers,
Toi qui hausses au ciel vaincu ta Tour de Fer
Comme un symbole de victoire . . ."

The poems contain many striking images and eloquent lines, among them the following:

"Tu n'es pas celle qui sommeille,
Mais l'instable, la paroxyste qui fait saigner
Et sans fin renouvelle
Un désir imprévu
Qui pousse hors du formalisme et du connu,
Hors du cercle glacé et neutre des routines,
Vers une création plus neuve et plus divine."

If the spirit of this poetry reflects the reading of life which young France has evolved out of the chaos of conflicting ideas, it would augur a wonderful Gallic renaissance. For "La Vie des Lettres" is not the only magazine that sounds this new note in philosophy, letters, and art. It has a most valiant little contemporary in "L'Effort Libre," which is edited by Leon Bazalgette, Jean Richard Bloch, André Spire, and others, and covers an even wider area of vital topics. Quiet workers they all are, ignoring all so-called literary coteries and in turn ignored by them. Perhaps the new spirit that they express and the new form in which it is manifesting itself are not wholly new to those who can read the harmonies of the great hymn of life up and down and recognize, not only the tune soaring above, but the mighty organ-point sounding below. For they hear through it all the keynote of ideal democracy and trace the pedigree of the "dynamic" poets and their brethren—the great Verhaeren included—to Walt Whitman.

AMELIA VON ENDE.

CASUAL COMMENT.

THE LEARNED PASTIMES OF AN EMPEROR excite in the general public an interest wholly out of proportion to their real importance. To see the potentates of this world engaging in pursuits that bring them for the time being down to the plane of those not born in the purple seems to exercise a peculiar fascination on the beholder. Diocletian, living in unostentatious seclusion for nine years and amusing himself with the cultivation of his garden, makes an intimate appeal that is not felt in contemplating the same Diocletian celebrating with Maximian his splendid triumph over the enemies of Rome in Asia, Africa, Britain, and Germany. "I wish you would come to Salona," he writes to his colleague from his retirement, "and see the cabbages I have planted: you would never again mention to me the name of empire." Mr. Richard Norton, who was last year pleasantly introduced by his father (see the "Letters" of Charles Eliot Norton) to a wide circle of readers in connection with his work as Director of the American School of Classical Studies at Rome, and who has extended his archaeological researches to Greece as well, describes in a recent newspaper article some of the German Emperor's holiday diversions at Corfu, where, as patron of Greek archaeology, he is causing certain important excavations to be made. "It is perhaps at Corfu," writes Mr. Norton, "that he has shown most clearly that he enjoys the paths of pleasantness and peace. There, week after week, each spring for several years now, he has lived above the town in the villa built by the late Empress of Austria, or else in the lovely harbor on his private steamship, the Hohenzollern. . . . He is accompanied by no pomp and state, but only by a very small necessary staff and by one or more famous scholars. Of these the most familiar is Dörpfeld, the architect and excavator of world-wide fame. He probably enjoys getting up every morning by six and getting to the site of the Greek temple (where the Kaiser's excavations are) by eight, but the official staff find it a trial to their devotion. Yet this is what the Kaiser does day after day. He not only goes early, but he stays till six, when the workmen go home, and only takes a couple of hours out for lunch and siesta. His excitement when anything is turned up is delightful to see. Last spring, when a bas-relief showing an utterly unknown and unsuspected form of ancient Greek armor was found, his understanding of it was complete, and his comparisons with mediæval armor showed

great knowledge. When nothing much is happening, he has been seen sitting for an hour on a pile of earth, swapping stories with one of his American friends." Worthy of notice at this time is the pen picture thus drawn by one who has met familiarly the "war lord" of Europe and has talked with him on matters of art and archaeology of common interest to the two.

. . .

HOMERIC NODDINGS have, ever since Homer's time, given welcome occasion to men of less than Homeric greatness to air their little stock of learning and to swell themselves up with the conceit of vast superiority to genius. In reading the incomparable Omar quatrains of FitzGerald's shaping, a small critic might take exception to certain images and phrases, and thus tickle himself with a sense of superiority to the Woodbridge poet and philosopher. For instance, in stanza sixty-seven, the famous likening of hell to "the shadow from a soul on fire, cast on the darkness" might cause trouble to a literal-minded reader, who would perhaps be tempted to ask: How can a fire cast a shadow on darkness? An opaque object between the fire and a surface illuminated by it would cast a shadow on that surface; but to speak of a fire as projecting its shadow on an unilluminated void is nonsense. Longfellow's image of "footprints on the sands of time" has excited the derision of many a prosaic soul; for how, it is asked, can anything like permanence be associated with such footprints? The same storm that threw the forlorn and shipwrecked brother on to those sands would obliterate the supposed impressions. How often the self-constituted critic of literary masterpieces feels himself tempted to reconstruct certain lines that distress his small soul by reason of their fancied imperfections! For example, when Browning, in "Rabbi Ben Ezra," bids us "rejoice we are allied to that which doth provide and not partake, effect and not receive," the stickler for perfect antithesis is unhappy until he has substituted "bestow" for "effect." And the last line of Emerson's "Sursum Corda"—"For only it can absolutely deal"—disturbs the serenity of him who claims to know better than the poet himself what meaning he intended to convey; for the dominant idea, argues this pestilent person, is not that heaven alone is capable of absolute dealing, but that heaven deals absolutely or not at all, and hence the line should read: "For it can only absolutely deal." Evidently our emendator of masterpieces is an absolute person, and so here we leave him to the merited nemesis his pedantic practices are preparing for him.

A MODIFICATION OF SHERMAN'S DEFINITION OF WAR arrests the attention in Mr. Simeon Strunsky's "Post- Impressions." In fact the modification is so radical as to amount to a re-definition. To quote from the mirth-provoking Mr. Strunsky: "War is love. It is the brotherhood of man. Here, for instance, the races of India have been clamoring for self-government, and in vain. But all at once England confers on her Indian subjects a privilege infinitely greater than the right of voting for aldermen and district magistrates. England has admitted her Indian subjects to the fundamental democracy of the rifle and the bayonet. But if Sikhs and Gurkhas and Turcos are good enough to fight with white men against white men, they will soon consider themselves good enough to vote with white men against other white men, or to vote for themselves against all white men. But for the time being the little races and the oppressed races must be rather put out at the vast outpouring of love that threatens to engulf them. It is all so sudden; and so perplexing. When the Great White Czar discovered how close to his heart are the Jews, and Poles, and Finns, he did not stop there. He immediately conferred on them the privilege of marching to the frontier and dying for him. Could love ask more? You will now recognize the true grandeur of the great European conflict. It is the gospel of love preached on a magnificent scale. It has taught the monarchs not only to love their own subjects, but to love and cherish each other's subjects." And in this carnival of love lavishing itself in all directions we may expect ere long to see further interesting developments. "In a few years, when there will be a shifting of partners and England and Germany are lined up against Russia, France, and Austria, the new combinations of Powers will be in a position to love new combinations of small races and peoples. So that after two or three European wars every Power will have had a chance to love and be loved by every weak and oppressed race in the two hemispheres." To the author of this excellent fooling thanks are due for a brief respite from the horrors and the nameless anxieties aroused by the titanic struggle in Europe.

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DUCK-BACK READERS, as someone has styled those non-absorbers of literary matter who emerge from the end of a volume as little conversant with its contents as when they plunged in at the beginning, seem to differ from other readers more than in a mere matter of degree, although no reader retains everything that passes under his eyes in print.

Indiscriminate inclusiveness is characteristic of the reading of many duck-backs, and others there are who, restricting their range, read and re-read the same books with as little intellectual or spiritual result. In this class belongs the person who forms the habit of going through Boswell's "Johnson" once a year, but is never heard to quote a word of the great man or known to display any of his wisdom. Would a thorough mastery of any book admit of its annual perusal in course thereafter with patience or profit? Perhaps so, but certainly not for all readers, and still more certainly not for all books. In an article on "Teaching English," in the current "Yale Review," Professor Henry Seidel Canby shows us the non-assimilative college student, who reads without understanding and comes out of a course in the great authors by the same door wherein he went, uninstructed, unstimulated, uninspired. "In truth," confesses the writer, "it is depressing to sit in a recitation room, estimating, while someone recites, and your voice is resting, the volume and the flow of the stream of literary instruction washing over the undergraduates; — and then to see them bob up to the surface at the end of the hour, seemingly as impervious as when their heads went under." One of these impervious undergraduates is quoted as answering an examination question on the character of Justice Shallow in this wise: "Justice Shallow seems to be a jolly old man who loves company, and who would do anything to please his guests." The obvious truth of the matter is that though the duck-back reader has learned to follow the printed lines from left to right, often at a high rate of speed, he has never really learned to read.

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A HOLOCAUST OF PRECIOUS MANUSCRIPTS is one of the minor crimes to be forever sadly remembered in connection with the monstrously greater crime of the present incredible European conflagration. The Louvain tragedy is, of course, here referred to — the wanton destruction of literary treasure that is now being regretfully recalled to mind and appraised by the bibliographers and bibliophiles of all nations, but of one community of letters. It appears that, in addition to its priceless collection of printed works, the university library was fortunate almost from the first in possessing ancient manuscripts of great value. A catalogue of these published in 1641 enumerates forty-two, and more than two hundred others were afterward unearthed from obscure corners or otherwise added to the list. We read of a folio manuscript volume containing the chronicles of the dukes of Brabant

from 1260 to 1555; of "Annales des Pays-Bas" from Pepin's time to the year 1752; of a sixteenth-century chronicle of Diest containing the charter of the liberties of that city; of the "Fasti Academiae Louvainensis," giving lists of the various faculties of the university; of a chronicle of Utrecht, in verse, of the year 1461; and of a curious Brabantian manuscript with colored illustrations of horsemen engaged in battle. Also a copy of the "Carmina" of Prudentius is mentioned, in small folio form and written on parchment in a style that assigns it to the ninth century; and there were beautiful copies of Horace, Lucan, Ovid, Cicero, and other classical writers. Manuscript Bibles and liturgies and a parchment "Book of Hours" in Gothic characters of rare beauty, are further treasures that fell a prey to the flames. We make no mention here of the printed books that were burned, many of them irreplaceable and beyond price. A modern American public library is capable of rising from its ashes in a few months, renewed in vigor; but what resurrection can there ever be for such a library as that of Louvain University?

...

CULTURE AMONG THE TAGALOGS, before the Spanish conquest, reached a degree of development seldom credited to those primitive dwellers in our far-eastern island possessions. Significant evidence of the persistence of that culture long after the Spaniards had taken possession of the Philippines is found in a manuscript volume lately presented to the Philippine Library by Governor-General Harrison. It is a collection of land deeds and transfer contracts, and was used, with other documents, in establishing the rightful ownership of the friar lands some years ago. In the monthly "Bulletin" of the above-named library is printed a description of the volume, which is "bound stoutly in carabao hide" and is entitled: "Libro C de las escrituras de las tierras de Biñan pertenecientes al Colegio de Santo Tomas." The papers it contains bear dates ranging from 1624 to 1738. We learn further: "The volume contains interesting material for study for the lawyer, as well as for the investigator of historical details concerning the form in which land transactions in the Philippines were made in that remote time, the manner in which declarations in respect to the same were executed, and the paper, kind of characters written, way of evidencing, etc., used in former time, in this country. Another interesting fact in these documents is that some of them are signed in the ancient Tagalog characters, although they were executed at a time when those signing

had already adopted names and titles in accordance with the ideas imported into the Islands by the Spaniards. Nevertheless the natives continued to use those characters, even though they wrote them from left to right . . . instead of writing them from top to bottom, as was formerly the custom." Dear to the most untutored savage is the language of his fathers, and dear, too, are the characters in which that language finds some sort of written expression.

...

A FAMOUS "MARK TWAIN" CHARACTER, immortalized in "Roughing It"—both in the story and in its dedication—and an especial favorite of the great humorist in his Nevada mining days, died near the end of last month at Greenville, California. In the true "Mark Twain" spirit of hopeful adventure, Calvin H. Higbie, a civil engineer by profession and a miner for precious metals by circumstance and preference, had made and lost at least one considerable fortune before death overtook him. That he was a man capable of appreciating the peculiar genius of his gifted friend appears from the few lines he contributed, at Mr. Albert Bigelow Paine's request, to the latter's biography of "Mark Twain." Describing Sam Clemens's unrestrained enjoyment of the pleasures of a "great ball" in a newly opened pavilion at Aurora, he writes: "In changing partners, whenever he saw a hand raised he would grasp it with great pleasure and sail off into another set, oblivious to his surroundings. Sometimes he would act as though there were no use in trying to go right or to dance like other people, and with his eyes closed he would do a hoe-down or a double-shuffle all alone, talking to himself and saying that he never dreamed there was so much pleasure to be obtained at a ball. It was all as natural as a child's play. By the second set, all the ladies were falling over themselves to get him for a partner, and most of the crowd, too full of mirth to dance, were standing or sitting around, dying with laughter." To have been partner and chum to "Mark Twain," and to have won immortality in his pages, is surely not to have lived in vain.

...

THE LITERARY CRITIC'S LIMITED AUDIENCE is one not to be despised. Of far more influence and respectability is it than the unnumbered thousands that drive to their capacity the presses of the popular magazines. In Professor Bliss Perry's second paper on American literary criticism, in "The Yale Review" for October, he finds occasion to say: "Take the fact of the limited audience. No matter how

limited we think it is to-day, it was certainly more limited still in 1836, when Emerson declared that we had no critic, and Poe set himself doggedly, month after month, in the 'Southern Literary Messenger,' to demonstrate that there was at least one critic to be reckoned with. And how much this indefatigable advocate of the determinate principles of criticism accomplished at his lonely post! With better health, and better temper, and with that broader and deeper culture which was denied to him, what might not this theorist and craftsman have done for American criticism, in spite of the small circle of subscribers to the 'Messenger,' and in spite of the indifference of the general public! The American critic of to-day who can enunciate a principle or record with delicacy and beauty and absolute honesty a critical verdict for a few thousand readers in *THE DIAL*, 'The Nation,' the 'Yale Review,' need not worry about the limits of his audience. It is the small audience that is the vital, the responsive, the propagating audience." The conscientious critic's prayer is ever that of Milton in his petition for a fit audience, though few.

...

EDUCATIONAL USE OF THE PICTURE POST CARD is exemplified in the issue of these inexpensive art products by the staid and conservative British Museum to call popular attention to its resources, including its library. Necessarily it is but a few of that library's three and one-half million volumes that can thus be advertised, but these chosen few are well worth the trouble and expense involved. For example, the famous Gutenberg Bible is pictured for a penny to many an interested person who will be glad to take the hint and get sight of the volume itself; a page from an early Caxton is reproduced in facsimile; the Greek fragment known as "The Sayings of Jesus" is similarly photo-engraved, and Nelson's last letter to Lady Hamilton, and the earliest map of New York, known as "The Duke's Plan," showing the topography of the town in 1661; also the title-page to the Shakespeare First Folio, and the first known map of the British Isles, from Ptolemy's "Cosmographia." The Oxford University Press, expert in this species of art printing, manufactures some, if not all, of these picture cards, which are described as collotypes of an excellent quality. Numerous other objects of interest besides books and manuscripts are made to contribute to the variety and beauty and instructiveness of this set of post cards, and no museum could well have more or better material to draw from for this purpose than the one at Bloomsbury.

THE LIBRARY-USER'S PROFITABLE INVESTMENT, the large returns he is permitted to enjoy from a very small outlay, one finds emphasized more and more in the library reports from all parts of the country. Partly responsible for this, no doubt, is the efficiency expert, who is directing public attention to the ratio between results achieved and energy expended in all departments of activity. From Galesburg there comes to hand the annual record of things attempted and things done by the public library of that enlightened community, and in this record is to be noted the librarian's justifiable satisfaction in reminding the Galesburgers at what a ridiculously small cost—something less than one mill a day for each inhabitant—they are privileged to have the run of a book-collection worth nearly forty-five thousand dollars, and files of current periodicals aggregating four hundred and fifty dollars yearly in value. "Has any taxpayer in this city," asks the librarian in conclusion, "invested any money that has brought him in returns of a like proportion? The Library has no cause to be ashamed of its record; it compares favorably with that of many libraries having more funds and more books. When the time comes for our income to be increased, we can do proportionately more; the difficulty does not lie in not knowing of things to do to extend the work, but in being able financially to do them."

COMMUNICATIONS.

EMERSON'S JOURNALS.

(To the Editor of *THE DIAL*.)

In your issue of August 16 appears an unsigned review of Emerson's Journals that is scholarly in temper but unintentionally unfair in treatment—unfair to Emerson and also to his editors—due, probably, to a lack of interest in the Sphinx of American writers and hence a lack of thoroughness in a study of the Journals.

The reviewer says that "these Journals emphasize the fact that he is not eminently a diarist." Farther on he remarks: "Unlike other diarists, he never shows himself for a moment in undress." It seems to me that as Amiel attempts to show himself in undress in a subjective way—a way which he himself says did not reveal the better part of him—a way that almost overcame Matthew Arnold's interest in Amiel as a critic,—Emerson shows himself in his journals in an objective way—in a truly Shakespearean way. As he said of Shakespeare, so, paraphrasing his words, can it be said of his Journals: the only biographer of Emerson is Emerson. And as it has been said of his poet, so can it almost be said of his effort in the Journals: "He never stoops to be his own expositor in violation of nature." His Journals rep-

resented largely his effort to express men and things objectively to himself. Because there is no egotism in the effort, and rarely any consciousness of his self-conscious admirers and critics, he reveals himself as he is with all his limitations as well as with a new variety of appeal that makes his Journals to me the most remarkable and the most faithful of any that ever came under my notice.

The reviewer says of the editors that their notes of facts are "often dryly concise" and that their comments "rarely reveal much of the author." It seems to me they are never dry—are always illuminating, especially as to his western lecture tours in the fifties and sixties. I do not agree with the editors regarding the seer's interest in Delia Bacon, but their note is interesting, is neither brief nor dry, and is intended to be revealing. Perhaps it is. Certainly they are qualified to speak in ways no one else is.

The reviewer gives a third of his space to an extract from the tenth volume, describing Hawthorne's funeral and Emerson's comments on it and on the man as author and neighbor. A noble use of the space! But why not give a line, mentioning from the same volume Emerson's description of the camping expedition to a mountain near Troy, N. H.? The mountain climbing, the panorama, the wild storm, the savage shelter, are each vividly described. What an adventure for our aged closet-student! Methinks John Burroughs would mention it were he re-writing his fascinating Emerson essay—or, at least, make a comment on the "*Fringilla nivalis*"! This record is more refreshing than that in an early volume where he tells day by day of a tramp for some ninety miles with his brothers.

Or why not mention the record in this tenth volume, made at Washington, Iowa, February 13, 1867? We are forcibly reminded of the severity of the weather, the scarcity of railroads, and of privations and pioneers. No doubt there are still living in the states he visited that year—Illinois, Missouri, Kansas, Iowa, Minnesota, and Wisconsin—people who heard him lecture, and who, had our reviewer mentioned this record, would have been tempted to add this most interesting volume to their library treasures.

Emerson's limitation, as revealed by the Journals, is most conspicuous in his inability to appreciate Daniel Webster's integrity after the "Seventh of March Speech" and Lincoln's statesmanship prior to the Proclamation of Emancipation. He does not mention Lincoln until 1862, despite the fact that he visited Springfield, Illinois, almost annually for ten years previous and was there the year of the famous debates. There is much meat in the Journals for comment on these two items. "There was a baked-bean side even to Emerson." This humanizes him to me. Lincoln's manners in 1862 offended him. But he defended them after he discovered Lincoln was a statesman. Emerson here shows himself in undress. To consider what some of the refined Lincoln flatterers of to-day would have said in their journals under similar circumstances and dates might be to consider too curiously. At least, Emerson was honest, even if he

was slightly provincial. We are all much more provincial than he was, and "to be honest, as this world goes, is to be one man picked out of ten thousand."

Emerson, great as he was in his achievements with himself, was greater in his efforts for what he did not attain. What Matthew Arnold and Augustine Birrell say of him as a writer is worthy of more respect than some grant. But, as Arnold says, he is something more important than a great philosopher or a great poet because "he is the friend and aider of those who would live in the spirit." This is why the Essays are the most noteworthy contribution in prose in the nineteenth century. And this is why the Journals are more interesting than the Essays—the judgment of our reviewer to the contrary notwithstanding.

CHARLES M. STREET.

St. Joseph, Mo., Oct. 2, 1914.

MR. LAMAR FONTAINE.

(To the Editor of THE DIAL.)

IN THE DIAL of July 16 Mr. Hyder E. Rollins of the University of Texas, writing of Mr. Lamar Fontaine, says: "After the war and until his death in Augusta, Georgia, he supported himself by teaching and surveying."

"The Library of Southern Literature" (Vol. XV, p. 150) says that he died in Columbus, Georgia, and that "Before his death he published an exceedingly interesting volume entitled 'My Life and My Lectures.'"

"The South in the Building of the Nation" (Vol. XI, p. 353) says that he died in 1902.

Permit me to say that Mr. Lamar Fontaine still lives in Lyon, Mississippi, near Clarksdale, and can recite for you any amount of poetry.

CALVIN S. BROWN.

University of Mississippi, Oct. 2, 1914.

"ALL QUIET ALONG THE POTOMAC."

(To the Editor of THE DIAL.)

I should like the opportunity to say in reply to Mr. C. E. Benton's note in THE DIAL of August 1, which until quite recently had escaped my notice, that I have been able to find in the libraries of Austin, Texas, and Baltimore, Maryland, only two copies of Bryant's "Library of Poetry and Song": the 20th edition, revised, published by J. B. Ford and Company in 1871, and another published by the same company in 1872. In each of these volumes the poem, "All Quiet along the Potomac" (or "The Picket-guard"), is credited (p. 381) to Mrs. Ethel Lynn Beers, and in neither does Mrs. Howland's name appear in the index of authors. Since none of the earlier editions of the "Library" are accessible to me, I have no opportunity of verifying Mr. Benton's statement or of accounting for the change—if one was made—of Mrs. Howland's name to Mrs. Beers. The point, indeed, seems to me to be too unimportant to call for a longer search.

HYDER E. ROLLINS.

The Johns Hopkins University, Baltimore, Md., Oct. 6, 1914.

The New Books.

A FAMOUS THEATRICAL TRIUMVIRATE.*

The memories of theatre-goers not yet old go back with fondness to the glad birth of the Gilbert and Sullivan comic opera, almost forty years ago, when "Trial by Jury" conclusively demonstrated to a London audience that it was possible to devise a mirthful and musical stage whimsicality that should not depend for its laughter-provoking quality on the leading comedian's painting his nose red or indulging in boisterous buffoonery. To be more accurate, the memorable and fruitful collaboration of the humorous librettist and the no less humorous composer dates from the year 1871, when they surprised and delighted the frequenters of the Gaiety Theatre with a tuneful and rollicking production entitled, "Thespis, or the Gods Grown Old." If one may compare small things with great, or, rather, less great things with great, the revolution wrought by these masters in English comic opera was as important, in its way, as the change effected by Æschylus in the composition and dramatic presentation of Greek tragedy, a change so great that he was even regarded by his Athenian admirers as the father of Greek tragedy. Certainly Gilbert and Sullivan will long be remembered as the originators of a style of light opera that substituted for the rapid jingles and futile rhymes characteristic of the would-be humorous musical pieces of the degenerate mid-Victorian period, a libretto that was fresh and original and brimming with unexpected and irresistible fun, and music that was in every way worthy of the admirable libretto and in the most perfect harmony with its spirit. Noteworthy is it, in passing, that the operas here under consideration were known from the first, and still continue to be known, not by the name of the composer alone, nor by the names of the composer and the librettist, but by the names of the librettist and the composer, as if in recognition of Gilbert's superior claims as an unexampled master of the peculiar medium in which he worked. None the less is it true, however, that his collaborator was the one supremely suitable co-worker to supplement his genius. And of the third member of the gifted triumvirate, Richard D'Oyly Carte, his was the quickness of perception that discerned the mutual fitness of the two for a lasting and profitable and artistically suc-

cessful partnership, and himself brilliantly essayed the business management of the combination.

Concerning the authors of the reminiscences and anecdotes now presented in a substantial and thoroughly entertaining volume entitled "Gilbert and Sullivan, and Their Operas," Mr. François Cellier, who died eight months ago in the midst of his work on the book, was long associated with the Savoy Theatre as musical director, and enjoyed the intimacy of the noted characters about whom he writes so appreciatively; and Mr. Cunningham Bridgeman, playwright and at one time acting-manager of a D'Oyly Carte touring company, styles himself "one of the oldest and closest surviving associates and camp-followers of the D'Oyly Carte Army Corps," and recalls with satisfaction that he has "witnessed the original productions of every Gilbert and Sullivan opera, including that of 'Trial by Jury' at the Royalty Theatre in 1875, right down to what may be called the interregnum at the Savoy in 1901." This "interregnum" took place soon after Sullivan's death, which occurred in November of 1900, and had scarcely begun when Carte himself followed his friend and associate, leaving Gilbert alone of the three to fill out another decade of earthly existence. Other dates of importance in this chronicle of the Savoyards are 1876, the year in which D'Oyly Carte formed the Comedy Opera Company, and 1881, which saw the erection, under his supervision, of the Savoy Theatre, where for the rest of his active life he continued to exercise his managerial talents.

The book chronicling the combined achievements of these associated masters in their several fields of related activity is of a nature to call for little more from the present reviewer than a few additional details as to its contents and a selection of such illustrative extracts as space will permit of insertion. Mr. Cellier's failing hand relinquishes the pen after tracing the fortunes of the Savoyards to about the close of the year 1884 and recording in this chronicle the successive triumphs achieved by such masterpieces as "H. M. S. Pinafore," "The Pirates of Penzance," "Iolanthe," "Princess Ida," and the revived earlier piece, "The Sorcerer." Then Mr. Bridgeman takes up the narrative and fills nearly once and a half as much space with recollections of "The Mikado," "Ruddigore," "The Yeomen of the Guard," "The Gondoliers," brilliant revivals of earlier operas, and other kindred matters.

Like many another purveyor of amusement of the lighter sort, Sir Arthur Sullivan had felt inward promptings to court the world's

* GILBERT AND SULLIVAN, AND THEIR OPERAS. With recollections and anecdotes of D'Oyly Carte and other famous Savoyards. By François Cellier and Cunningham Bridgeman. Illustrated. Boston: Little, Brown & Co.

applause by means of more serious work. As far back as his thirteenth year he had composed a sacred song, "O Israel," which had been accepted and published by Novello; and his brilliant orchestral accompaniment to Shakespeare's "Tempest," composed while he was a student at the Leipzig Conservatoire and performed with flattering success at a Gewandhaus concert before a distinguished audience, is probably still reckoned by some connoisseurs as his *magnum opus*. So at least thinks Mr. Cellier. Sullivan's pathetic song, "Thou art passing hence, my brother," composed beside the death-bed of his dramatically and musically gifted brother Fred, also attests the composer's possession of talents little suspected by the throngs that have taken delight in his comic operas. Paying tribute to certain phases of Sullivan's versatility, Mr. Cellier writes:

"But Sullivan had already, notably in 'Trial by Jury,' proved himself a born humorist, fully capable of entering into the spirit and essence of his colleague's fun. Such was his versatility that he was able to express in tone-words of equal eloquence the Soliloquy of Shakespeare's Prospero, the grunt of Caliban, the song of Captain Corcoran, or the patter of Sir Joseph Porter. Moreover, Gilbert's 'Pinafore' was essentially English, and Arthur Sullivan's natural tone was English to his last demisemiquaver."

A glimpse of the artist and the man at his work is afforded in the following:

"Long and trying as were those rehearsals, there was seldom a sign of tedium or impatience on the part of any member of the company. They loved their work, and, whenever Sullivan came to the theatre with a fresh batch of music, every one appeared eager to hear it and hungry for more study. As with the chorus, so with the principals. There were occasions when a singer would, with full assurance of his own perfection, give forth some song hardly recognizable by the composer, whereupon Sullivan would humorously commend the singer on his capital tune and then he would add—'and now, my friend, might I trouble you to try mine?' I remember one instance when a tenor, as tenors are wont to do, lingered unconsciously on a high note. Sullivan interrupted him with the remark—'Yes, that's a fine note—a very fine note—but please do not mistake your voice for my composition.'"

The author of the "Bab Ballads," unlike his colleague, cannot be shown to have cherished aspirations to higher things within the domain of his art than those by which his chief fame was so well earned. Before casting in his lot with Sullivan and, soon afterward, with Sullivan and Carte, he had written certain burlesques and extravaganzas of the ultra-frivolous sort popular in the sixties, such as "Dulcamara," "Robert the Devil," and "La

Vivandière." Of this earlier and less-known Gilbert we have a fleeting view in the subjoined paragraph touching on the first night of "Gretchen," a play of his that was produced at the Olympic in 1879.

"Suffering from an acute attack of nervous debility, as he termed it, the author felt it impossible to remain within the theatre. Accordingly, he spent the evening patrolling up and down the Strand, wandering through Covent Garden and Drury Lane. He continued his peregrinations until he thought it was about time to return to the Olympic to take his call before the curtain. Arriving at the theatre, he discovered the last fragments of the audience dispersing from the doors. Whereupon he addressed an outside official to whom he was unknown. 'Is the play over?' he timidly inquired. 'Over!' exclaimed the man. 'I should rather say it was over—over and done for. *Never see'd such a frost in all my born days.*' Gilbert thanked his lucky stars that he had absented himself from such a débâcle—our author, be it observed, was not accustomed to *frosts*."

And now a word as to the famous quarrel that for a brief period severed the friendly as well as the professional ties between the two men whose personalities permeate the pages of the book under review. It was a quarrel that at the same time involved the third member of the partnership. Indeed, he seems to have been the innocent author of the sad rupture. Mr. Bridgeman, who describes this tempest in a teacup, as he calls it, neglects to give its date; but apparently it occurred in 1891 and friendly relations were not resumed until 1893. And the *casus belli* was—a carpet!

"It appears that Mr. D'Oyly Carte, as duly authorized business manager of the firm, conceived it to be, not only politic, but right and proper, to minister to the comfort of clients through whose patronage and support their business had thrived so remarkably. Accordingly Mr. Carte purchased, among sundry other items of furniture for the renewal and repair of the theatre, a carpet. The carpet, *et cetera*, were in the usual course charged to the joint account. Sir Arthur Sullivan, on his part, raised no objection to the outlay, and, for the sake of peace, did his utmost to persuade Mr. Gilbert to take a similar view of the matter. But Mr. Gilbert remained obdurate in his opposition to such lavish expenditure. He was of opinion that a new carpet, costing £140, would not draw an extra sixpence into the exchequer, that the theatre was so crowded nightly that no one could possibly tell or care a jot how the floor was covered. Mr. Gilbert thought it was a sheer waste of money. He was then politely reminded that, by the terms of their partnership agreement, he had no voice in the matter. Whereupon our author waxed exceedingly wroth, went to law against his old friends and comrades, and, parting company with the Savoyards, formed a troupe of clever 'Mountebanks,' and became their chief conjointly with one of the most

delightful of Bohemians, most amiable of men and most charming of composers—whose name was Alfred Cellier."

Tantæne animis cælestibus iræ? As absurd and insufficient was the cause of this lamentable but happily brief misunderstanding as that of much more important altercations. But Gilbert was quick-tempered and impulsive—perhaps because he was so warm-hearted and lovable.

Of the remaining member of the Savoy triumvirate, space is lacking but for the briefest word. Son of Richard Carte, partner in the London firm of Rudall and Carte, makers of musical instruments, he early showed a passionate love of music, but seems to have had no great conceit of his own genius in that field of art, and, wisely from a commercial point of view, turned his attention to the exploiting of others' talents rather than his own, excepting, of course, his talent for discovering histrionic and musical ability and developing its possibilities in a business way.

As in the reminiscences of all stage folk, Mr. Cellier's and Mr. Bridgeman's pages are not lacking in the emotional element—in what Gilbert himself called "heart-foam"—and to this ingredient they doubtless owe no little of their charm. There are many portraits and other illustrations, and half a dozen facsimiles of letters. Notable, too, is the appended "chronological list of all the operas produced at the Opera Comique and Savoy theatres under the D'Oyly Carte management, from May 15, 1877, to March 1, 1909, with cast of each opera." Altogether, the book is an admirable record of an important period in the history of English comic opera.

PERCY F. BICKNELL.

OUR NATURAL ENEMY *

In February and March, 1913, Professor J. A. Cramb delivered a series of lectures at Queen's College, London, where he held the chair of Modern History. As he lectured, his vitality ebbed, and he doubtless knew that he could not last much longer. Nevertheless, or indeed we may suppose because of this, he threw himself into the work with extraordinary ardor, giving his last message to a heedless nation. He was too weak to prepare the lectures for publication, and died in October, 1913. Other hands have gathered together the fragments, and the resulting little book is now being widely read in England, and is published this month in the United States. For the thing he expected has

come to pass, and people now listen to his words. As we read, we are reminded of Carlyle: a whirlwind of rhetoric, yet tremendous sincerity; a mind innocent of science, steeped in the literature of history, seeing everywhere inevitable tendencies. As the child grows to be a man, or perishes, so must nations expand, absorb, assimilate—or else decay. The world-empire of England may be friendly or hostile to Germany; that does not matter so much; what matters is that this empire stands in the way of German development, since, unfortunately, there is only one available world. From this standpoint, although Professor Cramb did not emphasize the fact, the United States is part of the British incubus, though politically independent. It is indeed, with Canada, the largest and fairest part,—a whole continent whereon the British idea has freely developed in the presence of unparalleled opportunity, showing in its very modifications its adaptive vitality. We have prided ourselves on the incorporation of a splendid German population, lovers of liberty and independent thought, seeking security and opportunity among us, and finding it. We like to think of Carl Schurz as a type of our gains in this respect, a representative of thousands less eminent, but with something of the same spirit. We have fancied that the German nation might properly regard us with favor on account of these things; even with some measure of affection. But Professor Cramb, voicing a very different feeling, interpreted the thought of modern Germany in these words:

"Germany, from her own inward resources, produces year by year greater surplus energy, mental and physical, than any other nation in the world; yet year by year, by emigration to America, to England, and to other lands, that surplus energy is lost to her. Year by year are we to look on in impotent anger or in apathy whilst the best and most enterprising of our citizens quit the Fatherland and, living under other governments, cease to be Germans, bequeath their worth, that is to say their valor, to those nations who may be ultimately Germany's deadliest enemies?"

Developing this idea, Professor Cramb asked:

"How do England and her Empire stand in the path of the deepest desires and ambitions, and perhaps, also, the highest and most sacred aspirations of Germany? If we ask what those desires, ambitions, and aspirations are, the answer is this: Germany, not less than England, it is contended, is dowered with the genius for empire, that power in a race which, like genius in the artist, must express itself or destroy its possessor. An Empire she once had, centuries before France and England fought. That empire is lost. But in the German race the instinct for empire is as ancient and as deeply rooted as it is in the English race; and in the

* GERMANY AND ENGLAND. By J. A. Cramb, M.A. With a Preface by Moreby Acklom. New York: E. P. Dutton & Co.

Germany of the present time, above all, this instinct, by reason of the very strength of Germany within herself, her conscious and vital energy, her sense of deep and repressed forces, is not a mere cloud in the brain, but is almost an imperious necessity. This is the real driving-force in German politics, the essential thing."

Hence the inevitable conflict, the ostensible causes of which do but mask the fruition of a tree, the growth of which might have been witnessed by all who cared to see, these twenty years past.

Hence, said Professor Cramb, all talk of peace is nonsense. Believing himself to understand the German temper, sympathizing with its purpose, but desiring Britain to be prepared, he could scarcely find language to express his contempt of those who hoped, by conferences and mutual agreements, to ensure the peace of the world.

"England and Germany—on which is Pacifism likelier to exercise a deleterious and a dangerous effect? From to-day's survey of eternal abstract principles, as from last week's survey of ephemeral yet not insignificant criticism of England and her Empire, it becomes apparent that Germany is not England's only enemy, perhaps not even her chief."

So finally, with belligerent phrases, the book ends as follows:

"And if the dire event of a war with Germany—if it is a dire event—should ever occur, there shall be seen upon this earth of ours a conflict which, beyond all others, will recall that description of the great Greek wars:

'Heroes in battle with heroes,
And above them the wrathful gods.'

And one can imagine the ancient, mighty deity of all the Teutonic kindred, throned above the clouds, looking serenely down upon that conflict, upon his favourite children, the English and the Germans, locked in a death-struggle, smiling upon the heroism of that struggle, the heroism of the children of Odin the War-god!"

Professor Cramb was not insane. He correctly interpreted the feeling of those responsible for the present war, and illustrated, in his person, the reaction of a highly endowed mind in a particular educational environment. In their native endowment, the Germanic and English races are not so different as to be irreconcilable. This was recognized in the lament that Germans are so easily incorporated in the body politic of America, and "cease to be Germans." What do they cease to be? Do they lose, by the mere process of transplanting to another continent, their Teutonic inheritance? If so, of what avail is a German world-empire? No one pretends that they lose it; what they do lose, if anything, is the Germanic tradition of world-empire,

the Germanic hostility to all other men, because they *are* other men. Or, again, why this agitation because of peaceful tendencies in England? Is that country in danger of putting off its ancient virility? If it is, it is not by the process which excited the wrath of Professor Cramb. For good biological reasons, we may think it necessary to bestir ourselves, on both sides of the Atlantic, to preserve and perpetuate what is best in our blood, but we need not take the fury born of a militant propaganda for stability or strength.

It is a long and many-sided story, but always we come back to this: given a virile race, it remains for education to decide whether it shall further or hinder the orderly progress of the species. Germany, and above all the German rulers, preoccupied with ideas of dominion and of war, trained to think of fighting as the noblest aim, must sooner or later have broken the peace. How far and in what measure other countries are to blame is unimportant for the argument. The truth is that all this misery results from teachings and traditions which are considered not criminal only because they have public sanction. Professor Cramb was so far the victim of such teachings that he not only saw what was about to happen, but substantially approved.

It remains for America, with all her imperfections, to make the great sociological discoveries. We are demonstrating to an astonished world that alcoholic liquor is not necessary for happiness. We are able to live unafraid next door to Canada, with no forts or standing armies on the border. Not without difficulty, it is true, we have shown that it is possible for a great nation to have at its head one who is as much of a gentleman in his public as in his private capacity, and who is, above all, a genuine representative of the spirit of peace. Never before has "political necessity" counted for so little and decency for so much.

We do not agree with everything our government does. It requires little knowledge of public affairs to discover stupidity or worse in high places; we reserve our right to criticize, and will not endorse all the actions of any party or man in advance. In science one discovery opens the way to a hundred others; so also in national affairs every advance points the way to others, and "divine discontent" is the motive force of progress. The labor is incessant and there is no haven of rest, but we have at least the hope and belief that it is possible to progress from good to better, without periodically relapsing into the barbarism of wholesale murder.

T. D. A. COCKERELL.

THE CASE FOR THE MATRIARCHATE.*

Mrs. Gallichan seems completely to have abandoned Spain and Spanish art, on which she was a well-known writer, for feminism. This year she follows "The Truth about Woman" with a study of the position of women in primitive society entitled "The Age of the Mother-Power," and it is understood that next year she will have ready a volume on motherhood.

There is no doubt about her faith or her purpose in writing the present book. In her judgment, the case of feminism may be materially strengthened if it can be shown that at one time in the history of the race woman was the dominating factor in the family, whose authority over her children and her possessions was acknowledged. The patent manifestations of this domination in the maternal clan, whereby the names of children and the inheritance of property passed through woman, are abundant. But, owing to the exuberance of Bachofen and his school in defending their thesis with more zeal than knowledge, much discredit has been thrown in some quarters upon the existence of a matriarchate, or the rule of mother-right. We are, to be sure, dealing with a hypothesis, but with one which alone will explain customs and conditions proved to have existed in almost all parts of the world in primitive times, and of which there are innumerable traces among both primitive and civilized races to the present day. Mrs. Gallichan, then, is a staunch defender of the matriarchate as having existed, and she has adduced strong reasons for her qualified admiration of it. Her originality to the student of primitive society is found in her claim that the maternal clan in which woman was the dominating factor was not the first stage of human society, as has been generally contended by its partisans, but that it grew out of a primitive patriarchal society as a needed reform of the abuses imposed by the sexual jealousy of the ape-patriarch over his harem of wives and daughters. As a measure of self-protection making for freedom and coöperation among women, it was a timely step toward social peace. It stood for social progress because it was based upon the general good instead of that of the individual, and because it vested with real and permanent as well as with sentimental power the child-bearing portion of the human race.

The proof of the existence of mother-right, which Mrs. Gallichan felt that she had to establish anew, is based upon the same time-

honored travellers' and anthropologists' tales which have been bandied about for fifty years by all writers on the matriarchate. The customs of Algonquins, Creeks, Pueblos, Malays, Zulus, Australian Bushmen, and Touaregs of the Sahara are not only hackneyed, but they leave the reader cold. With the Jews, Greeks, Romans, and Celts we are nearer home, and we wish more evidence might be drawn from the customs of these races with which we have more affinity. The historians of human society seem to be condemned to wander in a far-off, if happy, hunting-ground. However, once more the existence of the matriarchate is claimed, and its place in the age following the patriarchal age is credibly established. The chapter which accounts for the inevitable reestablishment of man in his place of authority is interesting and more novel. This reestablishment of father-right was due to the developed sense of individuality and of property, in which even woman came to be bought from her relatives as a chattel: "As soon as women became sexually marketable their freedom was doomed." Under this third system, or the reestablished patriarchal system, under which we still live, the bride leaves the protection of her family and forms with her husband and children a new individual unit in which her position is one of subjection—sexual, legal, and ecclesiastical. Individualism triumphed, but brought with it jealousy and sham morality.

Each one of these three supposed epochs in human society has had its *raison d'être*, and each has marked in some sense a progress over the preceding. All the more reason why there should be another effort to restore the now deranged sexual equilibrium and, after some fashion not yet clearly indicated, give woman again such freedom of choice and action as will enable her to give full expression to her womanhood. Society must constantly evolve toward something higher.

Mrs. Gallichan's interest in the position of woman in primitive society is plainly subservient to her interest in present-day feminism. She has had the ingenuity to seek in primitive history and legend grounds for a popular campaign. She is not conventional where morality is concerned. But her aspirations are reassuring and will have a hearing from the other sex: "Women must gain economic security, and the freedom for the full expression of their womanhood. The ultimate goal I conceive—at least I hope—is the right to be women, not to become like men. There can be no gain for women except this. To be mothers were women created, and to be fathers men. This rightly considered is the

*THE AGE OF THE MOTHER-POWER. By C. Gasquoine Hartley (Mrs. Walter M. Gallichan). New York: Dodd, Mead & Co.

deepest of all truths." The picture drawn of the age when woman exercised rights equal, if not superior, to those of men is pertinent to the discussion of the pending problem, and it contains elements which may serve as a partial *modus operandi* for the reconquest of her place by woman in our own day. This book, while starting with second-hand documents, has presented a somewhat novel conclusion, and has "connected up" an academic discussion with a vital issue.

W. W. COMFORT.

AMERICAN POLITICAL PARTIES.*

During the year 1912-3 Professor William M. Sloane, of Columbia University, in the capacity of Roosevelt Professor, delivered at the universities of Berlin and Munich an extended series of lectures upon the subject of political parties and party phenomena in the United States. The lectures, in German form, were published immediately in Leipzig. In English dress, revised, and brought down to date, they are now presented to students and readers of Great Britain and America.

The subject is obviously one of appalling magnitude and complexity. We have several high-grade general histories of the United States; we have no small number of excellent books upon various selected phases of American party history and machinery; but we do not have any really comprehensive, penetrating, and well-balanced treatise on our party system as a whole. The nearest approach to a work of the kind is to be found in the writings of Mr. Bryce and Professor Ostrogorski. But these keen observers did not undertake to deal with all aspects of the subject, and their achievement has been rather the discernment and characterization of noteworthy party phenomena than the detailed presentation of party history or the systematic description of party organization and activities. In a measure, Professor Sloane's book fills the gap; but only in a measure, for it is too brief to be more than a substantial outline of the subject, and highly important phases of present-day party machinery and action are scarcely touched upon in it.

The author's method is primarily, as it should be, historical. Beginning with a few very brief chapters on political ideas in eighteenth century England and America, he moves forward chronologically through the national history of the country to our own time, stating the external facts of party affairs very briefly, explaining the origins and character of new

party phenomena as they arise, and supplying withal a considerable amount of carefully considered and illuminating philosophical interpretation. In fact, the value of Professor Sloane's work lies principally at the last-mentioned point,—in his linking up of the growth of parties and the general economic and political development of the country. For the details of party history, and especially of party workings, one will have to look elsewhere. For a running commentary, however, on the growth of party government in the country, written in the large by a student of world history, and therefore involving some detached points of view and a wealth of allusion likely to be beyond the reach of the narrower specialists in the field, Professor Sloane's book will probably stand for some time in a class by itself.

The most imperative of all political problems in the United States at the present day, in the opinion of the author, is the relation of parties and democracy. With the progress of the doctrines of the initiative, referendum, and recall — of the conception that the people should rule directly and that representatives should be at best simple delegates — what is to become of party? The first thing to be ascertained, however, is whether these new doctrines are really going to "progress." Professor Sloane admits that it is "in this direction that all present-day political action trends"; although it would seem that he might have taken more account of the numerous evidences that a reaction has already set in. In any event, he pronounces the supposedly accepted opinions "snap judgments" and declares, naturally enough, that their ultimate effect upon party conditions cannot at this stage be foreseen. One type of party machinery seems to be disappearing, and the rôle of party principles is less important than once it was. But whether we are in the midst of a real transition to conditions permanently different or on the eve of a backward swing to the conditions of a generation ago, no man can say.

It is a thesis of Professor Sloane that "the political feature of greatest significance since 1850 has been the steady growth in power of the presidency"; and one of the most suggestive chapters in the book is that in which is discussed the subject "Parties and the Presidency." Written in days very recent, this chapter takes some account of the evidence drawn from the history of the present administration which tends to sustain the general proposition. But it would seem that a larger amount of evidence is at hand than has been cited.

* PARTY GOVERNMENT IN THE UNITED STATES OF AMERICA. By William Milligan Sloane. New York: Harper & Brothers.

The book contains no bibliography; there are practically no foot-notes or other references to documents; and although there is an appendix, the reason for including in it some of its contents is not obvious.

FREDERIC AUSTIN OGG.

NIETZSCHE AND DR. BRANDES.*

Nietzsche and Dr. Georg Brandes were born to know each other. They were, in one of those familiar phrases to which Nietzsche contrived to give a sort of mystical import, "good Europeans." What is destined to be, is, nevertheless, often mysteriously delayed, so that waste results. It was not until 1887 that Dr. Brandes first wrote to Nietzsche; the correspondence that thereupon ensued lasted until the eclipse of Nietzsche's intellect, early in 1889. Now that the letters have been given to the world, one can estimate the waste that resulted from the late meeting of the most provocative German writer of our time and the most curious and insatiable of living critics.

The letters are introduced by an essay, projected by Dr. Brandes as early as 1887, in the hope of stimulating in Denmark an interest in Nietzsche's writings. At that time Dr. Brandes could not, he tells us, assume a knowledge of Nietzsche's thought. Did not Nietzsche himself, in chaffing his friend on the proposed undertaking, express amazement that he should dare to speak in public of a *vir obscurissimus*? The essay had to be chiefly an exposition, and Dr. Brandes assures us it has, on that account, been largely "outstripped." But he is altogether too modest. The very sub-title he chose reveals the penetration one expects of him—"An Essay on Aristocratic Radicalism." What could be happier? Nietzsche himself enthusiastically approved the phrase. "The expression 'aristocratic radicalism,' which you employ, is," he hastens to write, "very good. It is, permit me to say, the cleverest thing I have yet read about myself."

Dr. Brandes admits that he had hit upon this epithet after a prayerful examination of his own mind. It covered much that the two men had in common. Later, Dr. Brandes was bitterly and inexplicably assailed as a renegade and charged with having modified his own liberal opinions as a result of his enthusiastic reading of Nietzsche. Those who assailed him had thought of him as a radical; they forgot, or had never discerned, that he was also an aristocratic radical. That is to say,

they overlooked the quite obvious fact that he was not the sort of man to surrender his critical sense in the face of a sentimental enthusiasm. But Dr. Brandes found then a defence which gives us a key to his fine critical method and is expressive of one of the leading enthusiasms of the modern mind. He said: "No mature reader studies Nietzsche with the latent design of adopting his opinions, still less with that of propagating them. We are not children in search of instruction, but skeptics in search of men, and we rejoice when we have found a man—the rarest thing there is."

The attack was the more absurd because, although the essay is mainly descriptive and biographical, Dr. Brandes did not fail to indicate where his thought was at variance with Nietzsche's. They were together in their hatred of ascetic ideals as well as in their profound disgust with democratic mediocrity; and they were distrustful of current culture,—that professorial culture which Nietzsche happily called "Culture-Philistinism." On the other hand, Dr. Brandes did not agree with Nietzsche's reading of history. He professed himself unable to understand Nietzsche's contempt for the morality of pity; and, lastly, he (good, uncompromising feminist) could not reconcile himself to the philosopher's dictum that we ought, in our treatment of women, to return to "the vast common sense of old Asia." No, such was not Dr. Brandes's idea. Yet even at that point they had something in common, for he was quite willing to subscribe to Nietzsche's view that the free and great spirit is unfit for marriage. The only difference between them was that Dr. Brandes could not bring himself to believe that all free and great spirits tread the earth in male bodies. It is plain enough, too, that Dr. Brandes found it hard to understand why a modern man of Nietzsche's intellectual power should be willing to lash himself into a fury over the Christian religion. To him all that was like an echo from remote battlefields of the human spirit; he would as soon have thought of "assailing a belief in werewolves as a belief in Christianity."

But a word more and we shall turn to the letters. Dr. Brandes found as early as 1899—ten years after the publication of the first essay—the true characterization of the nature of the attacks on Nietzsche. No better statement of it is needed than this one: "The opposition to him is conducted sometimes (as by Ludwig Stein) on serious and scientific lines, although from narrow pedagogic premises; sometimes (as by Herr Max Nordau) with sorry weapons and with the

*FRIEDRICH NIETZSCHE. By Georg Brandes. New York: The Macmillan Co.

assumed superiority of presumptuous mediocrity." The fact that the public does not resent this interference amounts really to a confession of intellectual immaturity. We tacitly admit that we are children who have to be protected from a malign influence, not skeptics in search of men.

The letters themselves tend to confirm existing impressions of Nietzsche's character rather than to upset them. Much that we should naturally infer from a reading of his books is here underscored and presented with the free informal emphasis of good talk. There is something of Wagner's influence on the early Nietzsche; of the state of his health and its effect on his writings; of the ecstasy of pure thought (to Nietzsche what one thinks is only a measure of one's courage, and he was always wondering whether he would have courage enough); of marriage and other "old institutions." It is needless to say that it is all very sincere and penetrating talk.

From it there emerges Nietzsche's delight in sheer diablerie. It is almost naive. It partakes of the vulgar passion to shock the bourgeoisie. But in a philosopher it has an oddly winning quality. Philosophers do not commonly pay us the compliment of shocking us. Nietzsche, on the other hand, delighted to regard himself as the "bogymen" of the modern world, a German artilleryman turned philosopher. Thus, he writes to his friend, apropos of the appearance of a new book:

"With a cynicism that will become famous in the world's history, I have now related myself. The book is called 'Ecce Homo,' and is an attack on the Crucified without the slightest reservation; it ends in thunders and lightnings against everything that is Christian or infected with Christianity, till one is blinded and deafened. I am in fact the first psychologist of Christianity and, as an old artilleryman, can bring heavy guns into action, the existence of which no opponent of Christianity has even suspected. The whole is the prelude to the 'Transvaluation of All Values,' the work that lies ready before me: I swear to you that in two years we shall have the whole world in convulsions. I am a fate.

"Guess who come off worst in 'Ecce Homo'? Messieurs the Germans! I have told them terrible things. . . . The Germans, for instance, have it on their conscience that they deprived the last great epoch of history, the Renaissance, of its meanings—at a moment when the Christian values, the *décadence* values, were worsted, when they were conquered in the instincts even of the highest ranks of the clergy by the opposite instincts, the instincts of life. To attack the Church—that meant to re-establish Christianity. (Cesare Borgia as pope—that would have been the meaning of the Renaissance, its proper symbol.)"

Or, again he writes:

"In a month or two something philosophical

may be expected; under the very inoffensive title of 'Leisure Hours of a Psychologist' I am saying agreeable and disagreeable things to the world at large—including that intelligent nation, the Germans.

"But all this is in the main nothing but recreation beside the main thing: the name of the latter is 'Transvaluation of All Values.' Europe will have to discover a new Siberia, to which to consign the author of these experiments with values."

Nietzsche's belief in the ministration of pain is familiar enough. For years he endured excruciating headaches, which sometimes prostrated him for two hundred days in the year. His fortitude was nothing short of heroic, but it had its supreme rewards. Writing of the period from 1876 to 1881, he says:

"My speciality was to endure extreme pain, *cru, vert*, with perfect clarity, for two or three consecutive days, accompanied by constant vomiting of bile. The report has been put about that I am in a madhouse (and indeed that I died there). Nothing is further from the truth. As a matter of fact my intellect only came to maturity during that terrible time: witness the 'Dawn of Day,' which I wrote in 1881 during a winter of incredible suffering at Genoa, away from doctors, friends or relations. . . . After all, my illness has been of the greatest use to me: it has released me, it has restored to me the courage to be myself. . . . And, indeed, in virtue of my instincts, I am a brave animal, a military one even. The long resistance has somewhat exasperated my pride. Am I a philosopher, do you ask?—But what does that matter. . . ."

In selecting passages for reproduction from these letters, which touch so many subjects, one is exasperated by the sense that what one omits is quite as much to the point as what one gives. But there is an episode that must be related: it shows so clearly the playful adroitness in practical affairs of which Nietzsche was capable and illustrates the psychological acumen that made these two "good Europeans" such delightful letter writers. Dr. Brandes, preparing to lecture on Nietzsche, begs for a photograph. Nietzsche replies that he has none, but his friend will not be put off. Nietzsche thereupon takes measures of his own:

"Meanwhile," he writes, "I hope my photograph will have reached you. It goes without saying that I took steps, not exactly to be photographed (for I am extremely distrustful of haphazard photographs), but to abstract a photograph from somebody who had one of me."

Doubtless that was a clever idea, but it failed to satisfy his friend, for we find him replying:

"The letters and the music were an unqualified pleasure; the portrait might have been better. It is a profile taken at Naumburg, characteristic in

its attitude, but with too little expression. You must have looked different from this; the writer of Zarathustra must have had more secrets written in his own face."

And Nietzsche confesses the truth:

"What eyes you have! You are right, the Nietzsche of the photograph is not yet the author of Zarathustra—he is a few years too young for that."

The communion of these two vigorous and independent spirits was not destined to endure for long, but there is convincing proof that it left a profound impression on Nietzsche. Dr. Brandes had offered him the priceless gift of intelligent sympathy when he knew little but neglect or stupid opposition. Is it strange, then, that the memory of this resolute friend of his should have remained with Nietzsche to the last flicker of intelligence and even passed over into the twilight? The final letter, that now famous and infinitely pathetic letter, signed "The Crucified," undated, unstamped, and addressed simply "To the Friend Georg"—how it bears witness to the strength of those genuine friendships that are based on a profound community of the mind.

GEORGE BERNARD DONLIN.

RECENT FICTION.*

It is the new novelists who most excite our curiosity. The familiar ones, however good, have so few surprises for us that we do not look forward to any. For that matter, the new ones are seldom startling. A good novel by an unknown author is rare; a first-rate one is the event of a decade. Reviewers discover first-rate ones oftener than that, of course; but reviewers are peculiarly susceptible: their anxiety makes them so.

Mr. Edward C. Venable is not an event; but he is distinctly a surprise. He is altogether new to us and his novel is more than passable. He has told his story in the first person, which seems to have given his faculty for making amusing observations free play. The book opens with Pierre Vinton's reflections on his divorce from his wife, Marcella. They lived together for three years, lived separately for two years, and then secured a divorce on grounds of incompatibility. It was all done without any scandal, so that everybody was satisfied,—except Pierre. He was as much as ever in love with

Marcella, and that was a good deal. His sense of loss was not mitigated by his conviction that it was due to a failure on his part in the only task he had ever seriously undertaken in his life. His friend, Mrs. Axson, said that he was tired of Marcella and that she was tired of him, and that "that was all there was to it." The rector of St. Stephen's had nothing but words to offer. Mrs. Malory, who made a fetish of motherhood and domesticity, said the whole trouble was that Marcella had had no children. Pierre's cousin Phillippe, who belonged in France, explained:

"'You amused her as a lover, because you were rich and she was poor; but you bored her as a husband.'

"'You touch,' I said, 'the very heart of the matter. I failed as a husband. What is a husband, Phillippe?'

"'The good God only knows,' answered Phillippe calmly. 'He is a woman's nearest approach to a good friend, perhaps. . . .'

When Mrs. Malory heard that Marcella would have a little flat all to herself and make her own living, she was surprised into murmuring, "I think it would be the loveliest thing in the world"; which is a pleasant bit of irony. Marcella might have married again, but Pierre heard of her engagement and assaulted her fiancé. Then there was nothing to do but to go away. Up to this point the story Mr. Venable has to tell is true and interesting, but this point is that at which the real story should begin. And that story Mr. Venable has no intention of telling. The situation, an excellent one if he had the knowledge or the will, or whatever he lacks, to work it out, is hurriedly abandoned. Pierre lets his foot slip in the Alps, and is picked up with a fractured skull. Marcella hastens to him, knowing at last that "there is no divorce, there is only release," and they are reunited as soon as he is out of his delirium. Thus a novel apparently well begun, and one written with humor and force, falls to pieces—except, of course, for the sentimental reader.

Mr. Samuel Hopkins Adams is familiar enough to the readers of "Collier's Weekly" but hardly to those who buy novels—or rent them for three cents a day. His book, "The Health Master," was a novel in form only. It is therefore a pleasant surprise to have a story from him as good as "The Clarion." Mr. Adams has managed to combine in it the things he has picked up as a newspaper man and the things he learned in "muck-raking" the patent-medicine industry. The situation on which the story turns is like that of Ibsen's "An Enemy of the People," except that it is complicated by a number of subsidiary situations. The hero, Harrington Surtaine, comes home after college and Europe to a father

* PIERRE VINTON: THE ADVENTURES OF A SUPERFLUOUS HUSBAND. By Edward C. Venable. New York: Charles Scribner's Sons.

THE CLARION. By Samuel Hopkins Adams. Illustrated. Boston: Houghton Mifflin Co.

THE HOUSE IN DEMETRIUS ROAD. By J. D. Beresford. New York: George H. Doran Co.

SMALL SOULS. By Louis Couperus. Translated from the Dutch by Alexander Teixeira de Mattos. New York: Dodd, Mead & Co.

who began life as an itinerant vender of a panacea, and who became the millionaire owner of a patent-medicine business. The young man wishes the first week to thrash the editor of a local paper which attacks his father and, failing in this, he buys out the proprietor. Then his education in the practical affairs of American life begins. It is rounded off to a degree by his experience during an epidemic which the business men of the town wish to conceal. The action is obvious and the style is crude, but the whole somehow makes what we call "a good story." A novelist who took his art more seriously would have wanted as much space for the development of young Surtaine's first adventures with a newspaper, or his father's character, or any one of several other matters, as Mr. Adams has devoted to all of them. But while Mr. Adams is neither deep nor delicate he is readable, in the journalistic sense.

Mr. J. D. Beresford is not a new and unproved writer, but one still little known to the general public. "The House in Demetrius Road" is a realistic study of a dipsomaniac, and one done rather as Mr. Arnold Bennett would do it than as would the press-agent of the Anti-Saloon League. The chief figure is a young Scotchman, Robin Greg. The only other important characters are Martin Bond, who becomes Greg's secretary, and Margaret Hamilton, a sister-in-law of Greg's, who comes to Demetrius Road to keep house for him. Martin seems a singularly naive young man. He fails to discover the mystery of the household until Margaret tells him that Greg is a victim of alcohol. The two endeavor to cure Greg by means of a drug, and Margaret goes so far as to promise to marry him as soon as the passage of the act permitting a man to marry his deceased wife's sister makes it possible. But the drug fails and Margaret falls in love with Martin. The final scene (and one admirably prepared for) is that in which Greg tells the young people that they have betrayed him and orders them to leave the house. "It was all so specious, it wore such an air of undeniable truth," that Martin was overwhelmed. Mr. Beresford has written truly and well in every respect save one. His story needs an important figure, such a figure as Greg was apparently intended to be, but is not.

The procession of novels in series, especially European ones, continues. The first season which fails to bring a section of one of these remarkable works in three or four volumes by a foreign novelist will be a disappointment. There was "Jean Christophe"; there is "Pelle the Conqueror"; and now comes the first volume of "The Books of the Small Souls." Its

author, Mr. Louis Couperus, is a notable figure in his native Holland, but he is virtually new to this country. Mr. de Mattos, who has translated "Small Souls" into English and whose enthusiasm in this case seems quite as genuine as it was in that (for which we are so grateful) of M. Fabre, promises that the remaining volumes of the history of the van Lowe family will be forthcoming whenever the public asks for them. Mr. de Mattos's implied doubt of the public is probably a justifiable one. For "Small Souls" is distinctly not the kind of good work which arouses wide interest in a new author. It is perhaps true that the best work is never too good for the public. But fine examples of the realistic novel are very slow to find readers, at least in English. Has it not required more than thirty years to reach the modest number of persons who have read Mr. George Moore's "A Mummer's Wife"? And that book was not under the handicap of being, with all that the fact implies, a translation, though it did, perhaps, deal with as small souls as those who furnish Mr. Couperus with a title. The van Lowe family, members of the Dutch bourgeoisie, are displayed by a simple device. It happens that a daughter, Constance, became disgracefully involved, shortly after her marriage, with young van der Welcke, a member of the diplomatic service in Rome. Family pressure had brought about a divorce for Constance and a marriage with her lover. The scandal had abruptly ended van der Welcke's career. Their passion was dead; they blamed each other for their exile from Holland and respectability; their only pride was in their son, Adriaan, and in regard to him each was jealous of the other. Finally, they decide to go home to the Hague in spite of everything; and at this point the novel begins. There is little that is large or kind or generous in the record of what follows. Adriaan, though a boy, is the only person who can be respected. He is compelled to maintain the balance between his father and mother and to witness their selfishly ineffectual attempts to rehabilitate themselves against the cruel opposition of the family and its circle. It is he who finds the just but bitter comment at the end, when the family is precipitated into a violent and vulgar quarrel. He says: "And all about nothing!" A direct attack on a certain sort of bourgeois society, by no means confined to Holland, could hardly be more pointed than "Small Souls," but the reader is not made unpleasantly conscious of the author's critical purpose. Mr. Couperus is not a tractarian in novelist's clothes; he is an exceptional artist in prose fiction.

LUCIAN CART.

BRIEFS ON NEW BOOKS.

The history and the literature of ancient Egypt.

The catalogue of Egyptological works fathered by Dr. Budge of the British Museum is lengthened anew by two brief popular treatises "written by request,"—"A History of the Egyptian People" and "The Literature of the Egyptians" (Dutton). The companion volumes are well printed, the illustrations are clear, and the colored frontispieces give a desirable idea of the Egyptian use of color. The one-page map is, however, on too small a scale and deals with modern Egypt only, giving no clue even to the capitals, Memphis and Thebes, of the ancient nation with which Dr. Budge's history primarily deals. In tracing the political career, the chapter-division puts into the "Middle Empire" the eighteenth and nineteenth dynasties, representing what is commonly counted the flower of the "New Empire," and includes under the latter heading everything which has occurred since then until to-day (from Cleopatra on in outline only). Religion and daily life, saved for later chapters, lose much of their possible significance when thus divorced from the events of which they were the setting; and statements applying to different ages, grouped together, give an accurate impression of none. The chronology, of which the author takes an antiquated and unwarrantably pessimistic view, is relegated to the final chapter. It is responsible for Dr. Budge's belief that Egypt borrowed from Babylonia the idea of such objects as the mace and the cylinder seal; but, according to the most careful modern chronological research, civilization first grew up in Egypt. Some other superseded theories and occasional misstatements find a place, while results of recent years may be passed over. References in the bibliography at the end are not always to the latest edition or the latest treatise; and the proof-reader had a grudge against German book-titles.—As to literature, the reader who has hitherto had to search among such series as the "Library of the World's Best Literature" (a search well worth while) is indebted to Dr. Budge for the "first attempt made to place before the public a summary of the principal contents of Egyptian Literature in a handy and popular form." This volume is, however, unsystematically arranged, the religious element (which is excessively prominent) appearing at both ends as well as in the middle. In spite of this, the great hymn to Aton, in which King Amenhetep IV. sounded the key-note of the world's first monotheism, is not included. The author has often wisely chosen paraphrase or synopsis in order to escape the

wealth of inessential allusions which embellish the course of Egyptian documents. Where literal translations are incorporated, violations of Egyptian grammatical principles and an often unjustified certainty of meaning are noticeable. Fortunately, the large aspects of Egyptian thought as presented in its literature may be grasped without regard to these details. Dr. Budge has given us two neat and handy, but ill-digested, books.

Columbia University: its history and its problems.

Correctly assuming that there is no one educational institution in this country that can be called the great American University, and that some excel in one thing and others in another, Dean Keppel has successfully endeavored in his volume entitled "Columbia" (Oxford University Press) to emphasize those matters in which his Alma Mater differs from her sister institutions and to pass over universal characteristics as briefly as possible. That was a happy scheme to adopt, for Columbia University is nothing if not here and there unique. Founded in 1754, when Manhattan Island had fewer inhabitants than the University now has students, it grew irregularly until about 1890; since then its growth has been so nearly matchless that the present figures astound one: 54 departments of instruction, 740 teachers, 3644 special students, 9929 regular students, and buildings and grounds aggregating \$54,000,000 in value—and all of this in the city of New York. Dean Keppel sincerely deplores the large number of students; and this is typical of the spirit of the entire book. It will readily be seen that, with such a plant, complicated as it is and consisting of schools within schools, educational problems have arisen and continue to arise, the solution of which is extraordinarily difficult, as well as provocative of feeling. All of these Dean Keppel discusses so logically and amiably that outsiders will be forced to admire—and insiders to be patient with—the trend of things at Morningside Heights. The book is, in a way, a contribution to the general history of education in this country, with an occasional lapse into pedagogical observations, one of which is not sufficiently elaborated: the relation of research to teaching. All will subscribe to the plea that is made for the good teacher. But lack of the time (and the invaluable energy) for research by no means guarantees good teaching. Indeed it just happens that in Dean Keppel's own Columbia, those particular men whose courses are uniformly voted the most useful (not simply the most popular) are, in the great majority of instances, the same men who are most interested

in and the most successfully engaged in research. Statistics concerning the men of research and the men of teaching in American universities might throw bright light on a dark issue. One omission on the historical side we note: the fact that there is no mention of Lorenzo da Ponte (1749-1838), the author of the librettos of Mozart's "Figaro," "Don Giovanni," and "Cosi fan tutte," who taught Italian at Columbia from 1828 on. The charming illustrations, pleasing style, and abundant humor, can only make all Columbia graduates rejoice over their opportunity to congratulate both the author and his theme.

A Syrian stone-mason who is now a minister in Boston.

From the humble status of a Syrian artisan to the pastorate of the Church of the Disciples in Boston is indeed "A Far Journey" (Houghton). The autobiographer, the Rev. Abraham Mitrie Rihbany, tells a story that is flattering to the American people. His change of scene and nationality involved a singularly perfect merging of his identity with that of ours, and he is in consequence enabled to interpret a childhood and youth passed at El-Shweir and Betater in the province of Mount Lebanon to us as such things have never been interpreted before. A member of the Orthodox Greek Church, his first instruction was received from one of its priests, afterward supplemented by a brief but pregnant period under American Presbyterian missionaries. His father was a stone-mason, and he followed the custom of the country by learning the ancestral trade. But he was destined for better things. Himself penniless, a school friend advanced the money needed to bring him to America, and he landed in New York only twenty years ago, unable to speak the language and too little experienced in the world's ways to earn anything but the most desultory livelihood either in or out of the little Syrian colony of those days. His experiences included clerking in a store owned by one of his countrymen, unsuccessful attempts to peddle silk, and the editing of a Syrian newspaper printed in Arabic! It took no very long time for him to realize that life among his own people, though in America, was not contributing to his understanding of his adopted country, and he set forth upon a long odyssey, during which he acquired some formal education and actually taught himself the gift of fluent speaking and preaching in English by assiduous lecturing, often in churches and Sunday-schools. The difficulties that attended his upward march are not set forth with any fullness, but enough is told to make it quite apparent that he had a much harder time than his good taste per-

mits him to disclose. At last, to his surprise, he was asked to accept a pastorate in a western church, not to preach dogma, though he had betaken himself from Greek Orthodoxy to an unrigorous Protestantism before leaving Syria, but to set forth religion as learned from the mouth of Jesus himself in the Gospels. It is a marvellous recital, this bridging of the thousands of years that separate Turkey and the United States, and one that every true American can read with almost as great a pride as the teller of the story must feel.

A summer tramp in southwestern France.

In a sleepy corner of France most remote from the present scene of Anglo-Franco-German strife, and months before the first mutterings of the coming storm, three British pedestrians, with knapsacks on their backs, made a pilgrimage, during which they slept in well-nigh a score of wayside inns, saw not a single city, and met scarcely half a dozen persons who could speak a word of anything but the native idiom. "Vagabonds in Périgord" (Houghton), by Mr. H. H. Bashford, is a book whose pages fairly shimmer with the heat of that midsummer tramp through Corrèze and Dordogne and Gironde—the fatigues of the journey as well as its delights figuring prominently in the intimate narrative of the tramp-historian. The author, Sophronia his wife, and Justin the visionary, make up the party, although of the corporeality of Justin one is left in strong doubt at the end, where it is written: "But to tell the truth we had both become a little tired of Justin; and we resolved to slay him as we had resolved to slay him so many times before. For what was he, after all, but a mood to be now and then inhabited—a poor husk of a fellow, always chasing just a yard or two behind life! So we watched him fade until presently we could see the star or two that he had been blotting, and the remote lamp of a steamer outward bound." Peacefully bucolic though the book's atmosphere is, there is one jangling note—where Justin broaches at the dinner-table the subject of the proposed three-years military service, and further urges that the enlightened of all nations are really brethren for whom frontier boundary lines have ceased to exist. "But if Justin had believed this to be an olive-branch, it was his last and greatest error. . . . They slapped their foreheads. Was war of the intellect? They smote their waistcoats. It was an *affaire de cœur*. For any man with sensibilities higher in grade than a potato's, there were conditions, they yelled, under which death was infinitely preferable to life—such conditions as had always ren-

dered, and to the world's end would still render, the declaration of war a never-out-of-sight liability." Thus was the fiery Gascon blood seen to boil up even in peaceful Périgord. Mr. Bashford is an artist in light and humorous narrative; also an artist with his pencil, as shown, if we mistake not, in the pleasing cover-design to his book and in the old-fashioned map, half topography, half quaint illustration, that is printed on the end leaves and bears his initials in one corner.

*In the land
of perpetual
revolution.*

Compared with the stern reality of the present European conflict it is little more than a comic-opera warfare that Mr. John Reed, war correspondent in the rebellion-torn republic to the south of us, pictures in his peculiarly jaunty manner in the volume entitled "Insurgent Mexico" (Appleton). When, for instance, the Federal commander at Zacatecas City telegraphs to General Velasco at Torreon his brilliant scheme of letting the Constitutionals take the city and then recapturing it from them because it is an easier place to attack than to defend, how can such tactics be regarded seriously as illustrations of orthodox military science? In the following excerpt we get a glimpse of the foremost Constitutionalist general recreating himself after his arduous duties at the front. The scene is an improvised bull ring. "Villa would walk right up to the pawing, infuriated animal, and, with his double cape, slap him insolently across the face, and, for half an hour, would follow the greatest sport I ever saw. Sometimes the sawed-off horns of the bull would catch Villa in the seat of the trousers and propel him violently across the ring; then he would turn and grab the bull by the head and wrestle with him with the sweat streaming down his face until five or six *compañeros* seized the bull's tail and hauled him plowing and bellowing back." In striking contrast with the rollicking boyishness and rough-and-ready forcefulness of "Panchito" Villa are the pompous ineffectuality and wooden stiffness of the nominal commander-in-chief, Venustiano Carranza, as he appears to us in Mr. Reed's pages, holding himself aloof in an absurd unapproachability, surrounded and guarded from molestation by officious cabinet members and other diplomatic gentlemen, and all the while leaving "Villa strictly alone, to undergo defeats if he must, or make mistakes; so much so that Villa himself was forced to deal with foreign powers as if he were the head of the government." The book helps one to understand recent developments in the mutual relations of these two men, and at the

same time conveys vivid and presumably truthful impressions of Mexican life and Mexican people in the midst of rebellion.

*The popular
ballad in
Denmark.*

Professor E. G. Cox has performed a welcome service in turning into English the valuable work of the Danish scholar, Dr. Johannes Steenstrup, on the ballad, now issued from the press of Ginn & Co. under the title of "The Medieval Popular Ballad." This volume first appeared at Copenhagen in 1891, and has won general recognition among scholars. It is based on Grundtvig's famous collection of Danish ballads—a collection larger even than that of our own Professor Child—but it is nevertheless of considerable importance to the English student by reason of the light that it reflects on the history and nature of the English ballad. The prime aim of Dr. Steenstrup was to ascertain and set forth the main characteristics of the ballad as it originally flourished in Denmark. Incidentally he endeavors to bring out certain spurious elements that have crept into the ballad in more modern times or that are to be found in certain ballads of comparatively recent origin which had erroneously been admitted into the canon by Grundtvig. His conclusions with respect to the origin and nature of the Danish ballad are in striking accord with the views now generally accepted with respect to the English ballad. The Danish ballad, he shows, is remarkable first of all for its objectivity; it had its origin in songs of the folk accompanied by dancing; it is extremely fond of the refrain; it is crude and irregular both in its rhythms and in its rhymes; it is averse to alliteration as an organic element, but employs parallelism occasionally, and is fond of repetition; it avoids nature except for purposes of background; it abhors didactic elements and abstractions of every sort; it is incomparably plain and simple in its style. The ballad first flourished in Denmark, so Dr. Steenstrup concludes, in the fourteenth and fifteenth centuries. One is impressed throughout with the frankness and earnestness displayed by this Danish scholar. The style of Professor Cox's translation is admirably lucid and forthright, and it is perfect in its idiom.

*The ancient
civilizations
of Mexico.*

"Mexican Archaeology: An Introduction to the Archaeology of the Mexican and Mayan Civilizations of Pre-Spanish America" (Putnam) is a fat octavo volume filled with illustrations and containing a useful map, which Mr. Thomas A. Joyce has prepared for the use of

students. It is filled to bursting with facts, solid, substantial, undeniable facts, carrying the knowledge the world has been able to recover of the lost civilizations of Mexico down to the most recent discoveries. As an instance of the German method of thoroughness—in this field, the author says in his Preface, "the torch has passed to Germany"—it deserves all praise; as a specimen of literature it is perhaps more readable than an unabridged dictionary. Its appeal is to the student, interested in facts; to the casual reader who wishes a running account of these elder Americans that will hold his attention and give him in reasonable space the truth about them, it is hard reading. Take the question of Aztec cannibalism, which previous writers have led us to suppose was the usual sequence of the offering of human victims to the gods. It is rather important, if we are to form an idea of the civilization of the ancient Mexican. Mr. Joyce mentions it, rather casually, in only two places, thus: "Sacrifice was sometimes accompanied by cannibalism" (p. 67). "The very cannibalism which, to a limited extent, formed the occasional sequel to human sacrifice, becomes divested of much of its horror when it is remembered that the rite was, in essentials, an act of communion with the deity, with whom the victim was identified" (p. 82). This does not appear to cover the ground adequately, and gives rise to a suspicion that, like Prescott the historian and Wallace the romancer, the author desires to gloss over the darkest chapter in Aztec annals. This impression remains after finishing the book. The "civilization" described was a red Indian savagery, dominated by gross superstitions from which more northern tribes were comparatively free. The Aztecs were pueblo Indians whose performances in the arts should not be allowed to blind the modern mind to the realities of their daily life and worship.

*An observer
of immigrants
to America.*

Americans have seldom been given a better chance to see themselves as others see them than in the interesting view given of portions of the country by Mr. Stephen Graham in "With Poor Immigrants to America" (Macmillan). We could wish for our own sakes that Mr. Graham had not had the experiences so picturesquely set forth in his previous work, "With the Russian Pilgrims to Jerusalem," since the contrast with Russian spirituality in its most self-sacrificing mood is more than a little hard on American materialism. The author took passage from England in the steerage, and there met all sorts and

conditions of about-to-be Americans. This he followed by tramping from New York to Chicago with means to pay his way. His impressions are gained by personal contact, and not by reading, and they are as interesting to read as they must have been to undergo. Mr. Graham is sympathetic with our endeavors to better the conditions of those who come among us from European shores, but hardly as sympathetic as he is with the Russian immigrants whose fellows he had learned to admire in his earlier journeys through their great empire and down to the Holy Land. But he is fair, and he leans always toward constructive criticism. An instance of the shrewdness of his observation may be given: After discriminating between "the great multifarious, unformed mass of the people" and "the strong, emancipated, cultured American nation," he goes on to describe "the fat American, clever enough to bluff even the Jew—the strange emerging bourgeois type of what I call the 'white nigger,' low-browed, heavy-cheeked, thick-lipped, huge-bodied, but white; men who seem made of rubber so elastic they are; men who seem to get their thoughts from below upward. . . . On the whole, the dry, lean Americans are the most trustworthy and honorable among the masses of the people. In England we trust fat men, men 'who sleep o' nights,' but in America one prefers the lean man. . . . Of course too much stress might easily be laid on the unpleasantness of the 'white-nigger' type. There are plenty of them who are true gentlemen." This is as hard upon the American negro of the better sort as it is upon the fat man, of course, but it is given from a foreign point of view and is suggestive of more than it says. This is generally true of the book, which is admirably written and decorated with bits of natural description truly poetic in feeling.

*The fair sex
in the land of
the Pharaohs.*

Personal experience and observation in the land of the Pharaohs form the basis of Mrs. Elizabeth Cooper's varied and instructive chapters entitled, collectively, "The Women of Egypt" (Stokes), but covering a far wider range of topics than this title would indicate: for the manners and customs, the religion and the superstitions, the industries and the amusements, of the people in general are described or touched upon in the course of the book, while a multitude of illustrations of all sorts emphasizes the volume's pleasing variety. Recording little but what she herself has seen or has heard from the natives, Mrs. Cooper inspires confidence in her trustworthiness as a writer on present-day conditions in the

country visited by her with the express purpose, as she says, of trying "to learn something of the life of the Egyptian woman. I did not expect," she adds, "to fully understand her, but I wanted to know as much as is possible for a woman of that hurrying, bustling, new country, America, to know of the slow, lethargic woman of the Orient. I realized that the foundation of our knowledge of a people must be an understanding of their country, for social structure depends primarily upon labour, and labour is determined by place." To the part played by the shut-in woman of the harem is ascribed an exaggerated importance, it must seem to many readers, by this friendly and sympathetic observer, who even begins her book with these words: "As go the women of Egypt, so goes Egypt." And yet she herself admits the insecurity of woman's place in the Egyptian household and hence in the larger social scheme. Divorces are the rule and not the exception, the husband having the right to put away his wife and try a new one for no sufficient cause, as well as the privilege of plural wives up to the prescribed Mohammedan limit. But there are signs of better things in the future for the patient women of the Nile. England's administration seems to tend to their uplifting, and the education of girls is there making fine headway. One cannot wish to see orientalism rudely ousted by occidentalism, but rather some needed reforms introduced in the old order. That this process is now going on among the women of Egypt becomes apparent from a reading of Mrs. Cooper's excellent account of her extended sojourn in that country.

The adventurous men who have reported battles.

Most opportune and worthy of high praise is Mr. F. Lauriston Bullard's "Famous War Correspondents" (Little, Brown & Co.). The profound interest commanded by the greatest war in history, coupled with the meagreness of the details of its battles, has called especial attention not only to the present task of war correspondents but to their past achievements. The place of honor is here rightly given to Sir William Howard Russell, whose dispatches from the Crimea changed the thought of a nation and caused the fall of a British government. Thereafter appear valuable judgments upon Archibald Forbes, Januarius Aloysius MacGahan, Frederick Villiers (still alive and sketching near the front to-day), Bennet Burleigh, Edmond O'Donovan, the five Vizetellys, Edward Frederick Knight, the lamented George Warrington Steevens, Winston Spencer Churchill (now first lord of

the admiralty), and James Creelman. It would be difficult to select modern careers as interesting in the fullest sense of the word as several of these, even from among those who fought rather than described fighting. There follows a most interesting and unexpected chapter on George Wilkins Kendall and his fellow-correspondents of the war with Mexico in 1846-7, wherein it is conclusively demonstrated that the free press of America was the first to recognize and utilize the services of reporters in the field. The concluding chapters are devoted, respectively, to the work done by Americans in the Civil War and in the Spanish-American War. The Preface mentions the names of many more who might have been included had the size of the book permitted, while the treatment accorded those mentioned justifies their exclusion. It makes a better book for detailing the history of these than it could have been if there had been a larger inclusion with the meagre sketchiness necessarily ensuing. Portraits of all the men mentioned are used as illustrations.

The political career of Demosthenes.

The latest addition to the "Heroes of the Nations" series is devoted to "Demosthenes and the Last Days of Greek Freedom" (Putnam). The author is Mr. A. W. Pickard-Cambridge of Balliol College, Oxford; and his work has been well done. In such a series there must be a little temptation now and then to make one's theme fit harmoniously into the general plan; but in the present instance Demosthenes is treated with an unflinching hand. Of course he was an orator before he was a statesman, and he was often a politician after he became a statesman; he had many obvious weaknesses, which are not blinked by the author; but after all he was the protagonist, the hero, in the tragic conflict against the rising power of Philip of Macedonia. And what a drama it makes,—the course of events from the Peace of Antalcidas (387-6) to the battle of Chaeroneia (338). Naturally the supreme tragedy is the travail and defeat of Athens; but even after Chaeroneia there is scarcely less tragedy in the struggle and death of her foremost champion sixteen years later. And it must be a stout-hearted imperialist, indeed, who can study this period without strange flutterings about the heart. The present reviewer, certainly, who has worked in this field for many years, must confess that he laid aside the present studious and unemotional treatise with a feeling unparadoxically akin to tears. It is a pleasure to commend the volume to intelligent readers who would care to follow "the last struggle

of the Hellenes for liberty and the part played by Demosthenes in that struggle" in a book that is thoroughly sane and represents scholarship without pedantry. It ought to be noted that there are twenty-nine illustrations, including an excellent map, and, in addition, a convenient chronological table, a fair bibliography in the prefatory note, and an index that proved reliable in so far as it was tested.

*Frank estimates
of forty promi-
nent persons.*

It is not the custom of daily newspapers here or anywhere else to furnish intelligent and frank estimates of character in the form of personality sketches. In the United States we often attack a millionaire or a prophet and we often provide him with a halo; we almost never attempt the thing between. The French newspaper writers are more skilful at writing personality sketches, but their journalism is more partisan than our own. The English are very like us. Mr. A. C. Gardiner's collection of articles from the London "Daily News," entitled "Pillars of Society" (Dodd, Mead & Co.), is therefore something of a surprise to those who did not see his previous volume, "Prophets, Priests, and Kings." It consists of forty frank views, each illustrated by a photograph, of prominent persons—from Sir Edward Carson to Prince Kropotkin, and from the Jam Sahib of Nawanagar to Sir Johnston Forbes-Robertson. Mr. Gardiner is doubtless more of a party man than appears to the American reader not too familiar with English politics, but, granted that his bias is toward Mrs. Despard rather than toward Mrs. Ward and toward Mr. Lloyd George rather than toward Mr. Andrew Carnegie, he seems an uncommonly fair man, with a catholic taste in personality, and he writes very well.

BRIEFER MENTION.

Miss Jesse Bonstelle and Miss Marian de Forest have found little matter of importance for "Little Women Letters from the House of Alcott" (Little, Brown & Co.), but they have made a book which vividly recalls the creator of "Little Women." Two facsimiles of letters from Bronson Alcott to his daughter, Louisa May Alcott, and one of a letter to another daughter, are included.

Three new volumes of the "Loeb Classical Library" (Macmillan) have recently come to hand. The two in the Latin section are Vol. II. of Suetonius, which completes "The Lives of the Cæsars" and "The Lives of Illustrious Men," and Cicero's "De Finibus Bonorum Et Malorum"; the one in the Greek section is the first volume of a two-volume edition of Xenophon's "Cyropædia." Professor J. C. Rolfe is the translator of Suetonius, Mr. H. Rackham of Cicero, and Mr. Walter Miller of Xenophon.

NOTES.

The publication of Mr. Compton Mackenzie's novel, "Sinister Street," has been postponed until next spring.

"Short Stories in the Making," by Professor Robert W. Neal, is announced by the Oxford University Press.

Professor Max Reinhardt has promised to come to this country in the near future as the guest of the Stage Society of New York.

Mrs. Havelock Ellis's "Love Aere: An Idyll in Two Worlds" is announced by Mr. Mitchell Kennerley as immediately forthcoming.

A volume of short stories by "Maxime Gorky," dealing with life in Italy and Russia, will be brought out shortly in English translation by Mr. B. W. Huebsch.

"The Three Sisters," the forthcoming novel of Miss May Sinclair, is announced by the Macmillan Co. as a study, by means of dramatic incidents, of three distinct types of womanhood.

"Rada," a play by Mr. Alfred Noyes revealing the un-Christian character of war and presenting scenes from the recent Balkan conflict, will soon be published in book form by Messrs. Stokes.

To the series of modern monographs which Mr. Martin Seeker is issuing in London have been added "Robert Bridges, a Critical Study," by Mr. F. E. Brett Young, and "Maurice Maeterlinck, a Critical Study," by Miss Una Taylor.

Mr. Arnold Bennett's latest volume of travel bears the title "From the Log of the Velsa," and will be published shortly by the Century Co. The frontispiece in color is by the author, and other illustrations are by Mr. E. A. Rickards.

The war has caused Mr. Hilaire Belloc to change many of his plans, and it is improbable that he will decide to come to this country, as he originally intended, for an extensive lecturing tour through the principal cities in the course of the late autumn and winter.

Professor William Lyon Phelps's "Essays on Books" is promised for immediate issue by Messrs. Macmillan. In it he treats Jane Austen, Dickens, Browning, Schopenhauer, Richardson, and many others in the same light and entertaining fashion employed by him in his earlier collection of talks on present-day novelists.

The natural history of Africa will be enriched this fall with two important contributions. Mr. Theodore Roosevelt's "Life-histories of African Game Animals" will soon be published by Messrs. Scribner; "The Natural History of South Africa," by Mr. F. W. Fitzsimmons, will come from the press of Messrs. Longmans, Green & Co.

Those of Mr. Galsworthy's readers who have learned to watch for the rare flashes of insight into the animal world that he reveals in almost all his novels will welcome a volume devoted entirely to a sympathetic treatment of the life of the lower kingdom. His latest book, "Memories," which is issued this month by Messrs. Scribner, gives an account of the history of a favorite spaniel.

With the publication of the second and final volume of "George III. and Charles Fox," by Sir George Otto Trevelyan, now published by Messrs. Longmans, Green & Co., is brought to a close the series of six volumes, of which the first four were entitled "The American Revolution." They constitute a narrative of the events in England and on the Continent which had a bearing on the conflict in America.

Several books on California are promised for the season, and gain timeliness in view of the Exposition of next year. Mrs. Gertrude Atherton is Californian-born, and in her forthcoming volume, "The Story of California," to be published by Messrs. Harper, she deals with the history of the state from its earliest geological beginnings and emphasizes many important phases of its vividly picturesque story.

"The Cornhill Booklet," a little magazine which made its first appearance in 1900 and ran for five years, has resumed publication. The October issue, the first which now appears, contains a poem by Mr. Percy MacKaye, a little known poem of Leigh Hunt, and hitherto unpublished fragments from Oscar Wilde's "De Profundis." Future numbers will have uncollected material of Thackeray, Landor, Robert Louis Stevenson, and others.

With the December number of this year "The Biblot" will be concluded, as the series of twenty volumes, originally planned, will then be complete. Mr. Thomas B. Mosher, the editor and publisher, has met with admirable success in his purpose to offer to lovers of good literature a reprint of poetry and prose, chosen from scarce and generally unknown editions and sources, which combines inexpensiveness with choice typography.

Mme. Lilli Lehmann's "My Path through Life," Mr. Arthur E. P. B. Weigall's "The Life and Times of Cleopatra," and two new volumes in the "Heroes of the Nations" series, dealing with Alfred of England and Isabella the Catholic, are among the biographies announced by Messrs. Putnam. The publication of another biography on Messrs. Putnam's list, Mr. James Hamilton Wylie's "The Reign of Henry V.," was erroneously attributed to Messrs. E. P. Dutton & Co. when the first volume of the work was reviewed in a recent issue of THE DIAL.

A new edition of "Golden Poems," compiled by Francis Fisher Browne, the founder of THE DIAL, comes from the press of Messrs. A. C. McClurg & Co. It is entirely reprinted and was enlarged, brought down to date, and completely revised by the compiler. Printed on India paper and issued in two bindings, flexible cloth and morocco with red-under-gold edges, it promises to be one of the notable holiday books of the season. The first edition appeared over thirty years ago, and, as a collection of the best poems by British and American authors, has long been a general favorite.

Among the titles on the fall announcement list of the Methodist Book Concern are the following books of general interest: "Beside Lake Beautiful," by Bishop William A. Quayle; "The Prayer Life," by Dr. Andrew Murray; a new edition of "Men and Things I Saw in Civil War Days," by

General James R. Rusling; "A Pilgrim of the Infinite," by Dr. William V. Kelley; "Christianity and the New Age," by Mr. George P. Mains; "Social Heredity and Social Evolution," by Professor H. W. Conn; "Heroines of History," by Bishop Frank M. Bristol; "The Rural Church Movement," by Professor Edwin L. Earp; "The Harps of the Gods and the Chords They Play," by Mr. George MacAdam; and "Leaves of Life for Daily Inspiration," by Mrs. Margaret Bird Steinmetz.

Two new volumes in "The Humanists' Library" are issued this season by The Merrymount Press. "Pico della Mirandola: A Platonick Discourse upon Love" appears in the English translation of Thomas Stanley, a contemporary of Milton, and is now edited by Mr. Edmund G. Gardner. Giovanni della Casa's "The Galateo of Manners and Behaviour" is reprinted from the English translation made in 1516 by Robert Petersen, an English barrister. Mr. J. E. Spingarn, who is the editor of this unique and interesting old volume, supplies an Introduction on the Renaissance ideals of courtesy.

Through arrangements with the London publishers, Messrs. Hodder & Stoughton, a series of books about the war will be brought out immediately in this country by Messrs. Doran. Among the volumes, all of which are new books, are the following: "How Germany Makes War," by General F. von Bernhardi; "Liberty!" by Mr. Arnold Bennett; "The German Army from Within," by a British officer; "The Russian Army from Within," by Mr. W. Barnes Stevens; "How the War Began," by Messrs. W. L. Courtney and J. M. Kennedy; "The Fleets at War," by Mr. Archibald Hurd; "The Campaign of Sedan," by Mr. George Hooper; "In the Firing Line," by Mr. A. St. John Adeock; "The Campaign round Liège," by Messrs. W. L. Courtney and J. M. Kennedy; "The Red Cross in War," by Miss M. F. Billington; and "Forty Years After," by Mr. H. C. Bailey.

LIST OF NEW BOOKS.

[The following list, containing 300 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

- Reminiscences of Tolstoy.** By his son, Count Ilya Tolstoy; translated by George Calderon. Illustrated, large 8vo, 405 pages. Century Co. \$2.50 net.
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- George the Third and Charles Fox:** The Concluding Part of The American Revolution. By Sir George Otto Trevelyan, Bart. Volume II. 8vo, 433 pages. Longmans, Green & Co. \$2.25 net.
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